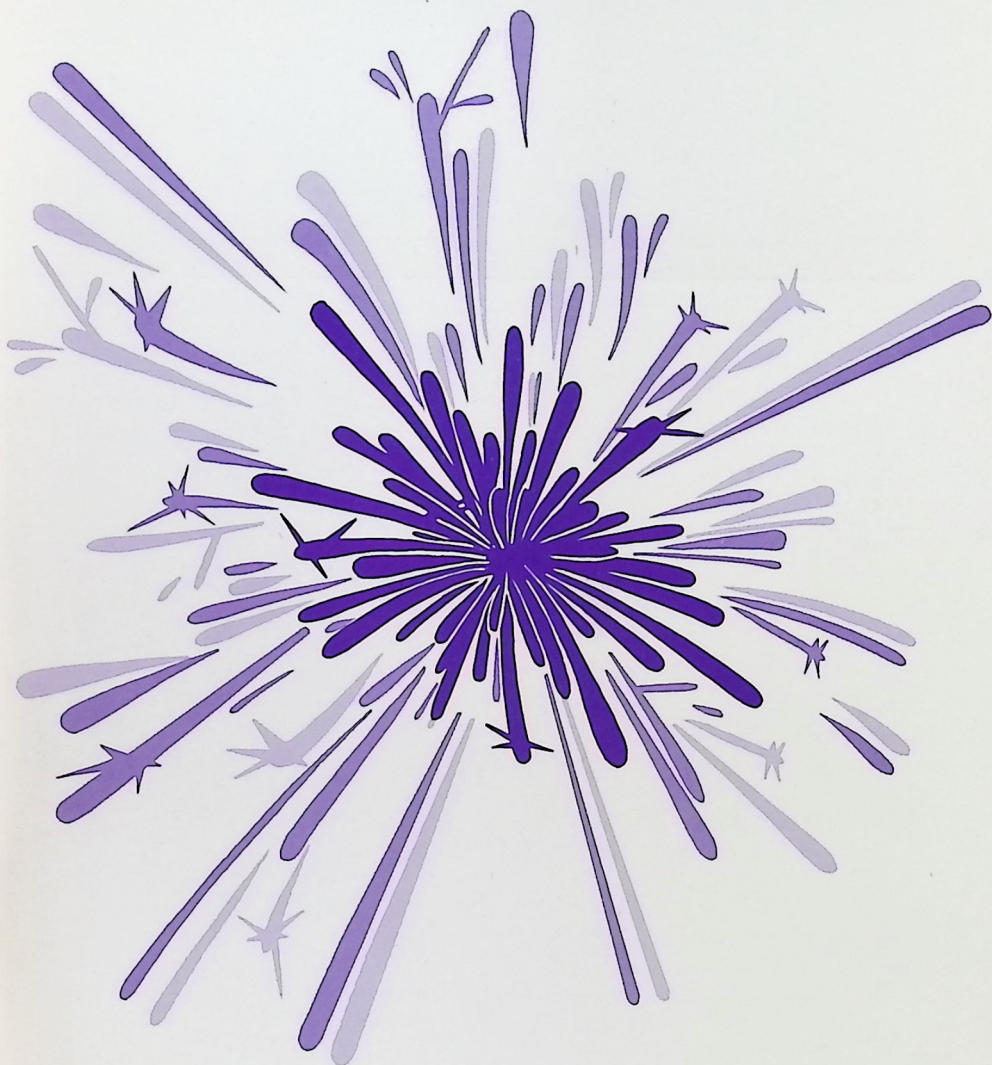


K S O R

# Guide

TO THE ARTS  
JULY 1985



*Mary Jo Heidrick*

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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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K S O R

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# Guide

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T O T H E A R T S

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J U L Y 1 9 8 5

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1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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## FEATURES

---

- 4 Comedy Most Fowl**  
Michael Snyder describes the indescribable Duck's Breath Mystery Theatre
- 6 Summertime Song**  
Kathleen Davis presents the past, present and future of the Britt Music Festivals
- 12 Surf and Sound**  
Charlie Kocher finds something for everyone at the Oregon Coast Music Festival
- 16 The Next 50 Years**  
Sherry O'Sullivan probes the dreams for the second half-century of the Oregon Shakespearean Festival
- 20 Those Who Can . . . Teach**  
Andree Flageolle applauds a musician who practices what he teaches

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## DEPARTMENTS

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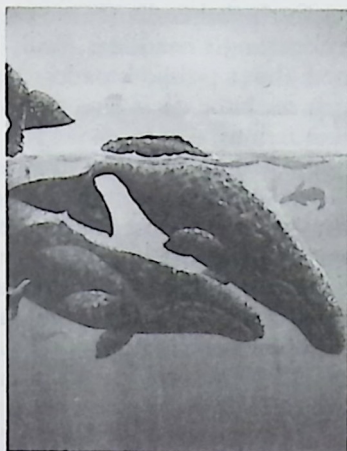
- 2 Director's Desk**  
CPB President Resigns
- 23 Review: Getting to the Getty**  
Barbara Ryberg describes an end worth the means
- 40 Prose and Poetry**  
Davia M. Elliott & Ann Denney Bunker
- 44 Marathon Report**  
8 1/2 days—thanks!
- 46 Arts Events of July**

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## KSOR THIS MONTH

---

- 24 Programs & Specials at a Glance**
- 26 Program Listings for July**



*Coast Music*



*The Next 50*

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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## FROM THE DIRECTOR'S DESK

### CPB President Resigns

A listener asked me recently how citizens interested in public broadcasting are supposed to maintain an awareness of issues and events of concern. Through this column KSOR tries in a small way to provide such information. But the nation's major news sources, such as the television networks and the press, generally manage to report only the headlines, or relatively superficial accounts of these matters. And I don't intend that as a criticism. Given reasonable scales of relative significance, the working press generally is correct to devote its energies to analyzing the impact of natural disasters, major political activities, the nation's financial condition, and so forth, rather than burrowing beneath the surface of public broadcasting's headlines. Still, it leaves listeners who *are* concerned about public broadcasting with little information from which to shape their own understanding of public broadcasting situations.

An event of considerable significance occurred in mid-May and the popular press ran summarized accounts. I thought Guild members might find excerpts from news accounts in some of the broadcasting trade publications of some interest. The event was the sudden resignation of Ed Pfister, the president of the Corporation for Public Broadcasting (CPB). CPB is the corporation to which federal support for public radio and television is provided from the federal treasury. CPB in turn makes grants to stations throughout the country, like KSOR, and to program producers like NPR, to help support public broadcasting's operating expenses. CPB was created under the terms of the Public Broadcasting Act of 1967 to serve as an insulating mechanism, sometimes called a "heat shield," in lieu of the federal government making direct grants to stations or producers. The latter course, it was felt, might compromise the editorial integrity of public broadcasting by enabling political meddling in content by political figures.

Here then is a summary of trade press accounts of the affair. From *Broadcasting* magazine, May 27, 1985:

...After almost four years as President of CPB, Pfister, 51, resigned his post following the CPB Board of Directors' decision, at a meeting in San Francisco, to withdraw its support of a trade delegation to the Soviet Union.

Reflecting on the weeks events Pfister told *Broadcasting*: "I made a decision on the basis of what I regard as a broadcasting principle... The important point here is that the instance of the trip to the Soviet Union was an instance. In part, of course, I reacted to that. But in major part I reacted to what that single decision said about CPB's policies and CPB's directions." The issue is much larger, he said, and "has to do with the role of the Corporation. I view it as a broadcasting entity; I view it as a communications entity, a private entity. The larger issue is that the Corporation should be as unrestricted in its work in these



matters as you would expect any broadcasting institution..." Pfister said he sees it "as an error to say that this corporation ought, under prudent and realistic circumstances, to restrict itself from dealing with other broadcast entities in the world..."

The *Public Broadcasting Report*, dated May 31, 1985, said:

Resignation of CPB president Edward Pfister followed emotional, politically charged session in which one director said Board was using "Cold War reasoning." CPB May 15 cut its ties with a planned visit by public broadcasters to the Soviet Union in September. On 6-4 vote Board said entity like CPB that receives federal funding shouldn't aid in dissemination of Moscow propaganda by trying to buy Soviet programs.

CPB director Richard Brookiser of *National Review* called Soviets "absolute liars," said he was concerned with quality of programs that might be purchased and shown on public TV: "If we open the door to Soviet ideas on history, this is just disastrous." More critical question, (CPB Chairman, Sonia) Landau said, is "Should CPB be representing U.S. policy" by sponsoring trip. That should be left to USIA and State Department."

Proposed trip was to be underwritten by grants from private groups, such as Mellon and MacArthur Foundations. CPB Director of International Activities, David Stewart, said he wanted CPB to have presence in Soviet program market, which is attracting BBC, French and longtime public TV player Jim Henson, creator of Muppets, who Stewart said is selling "Fraggle Rock" series to Soviets.

Implications of action has "potential for enormous ill" for CPB in future, said Director Sharon Rockefeller, who along with fellow Democrat Howard White, WQED Pittsburgh, President Lloyd Kaiser, and moderate Republican Lillie Herndon voted against resolution (to ban trip). CPB claim to independence, as written in Carnegie Commission Report (which led to passage of Public Broadcasting Act of 1967) will be damaged by Board's questioning its private status, Rockefeller said.

Rockefeller added that..."I don't see it as an act of treason against this country to seek trade" with Soviets.

From *Current*-for people in Public Telecommunications, May 28, 1985:

...During the explosive debate it was revealed that the trip had been approved by the U.S. Department of State...Herndon expressed her concern that "we are rewriting the Carnegie Report which made us private," and said that what went on the air was the responsibility of individual stations. She stressed that CPB is a private entity and argued "we cannot, as a corporation, stop the exchange between these countries...I spent 16 days in the Soviet Union and found it enlightening...I think it would be marvelous for people to see the programs we are showing."

(contd. on page 42)

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Mr. Nifty's Vaudeville Cavalcade of Characters, L-R: Leon Martell (Lonnie), Dan Coffey (Mr. Science), Bill Allard (Mr. Nifty), Merle Kessler (Ian Shoales), and Jim Turner (Tom E. Dells).

## Comedy Most Fowl:

### *Duck's Breath*

Mystery Theatre  
by Michael Snyder

The Years ago on the University of Iowa campus, a strange thing happened. And it's still happening. In fact, the five-man comedy troupe known as Duck's Breath Mystery Theatre is happening bigger and stranger than ever.

Who'd have predicted the rise of this wacky box of quackers from novelty art in the American heartland to somewhat sophisticated, San Francisco-based pseudo-conglomerate? That's right, friends. The onetime darlings of Iowa City have left the impoverished vagabond life behind. Ducks? They've become a veritable com-

edy hydra, expanding the live blackout and sketch format that paid the bills for nearly a decade and adapting their more memorable characters to radio, television and the movies.

As the Ducks' manager is wont to exclaim, "They're not just simple comedians! They're Renaissance guys!"

The "guys" are now staples on National Public Radio's *All Things Considered* and

***The five-man comedy troupe . . . is a wacky box of quackers***



*Morning Editton* with Isan Shoales (their parody of pop culture commentators) and sundry other features. A series of ninety-second bursts of social satire, media take-offs and stream-of-insanity, "Duck's Breath Homemade Radio," is in its third season of production. Additionally, Ian Shoales, as portrayed by deadpan Duck Merle Kessler, is a regular on ABC-TV's *Nightline*, lending his absurd insights to the late-night network news program.

Elsewhere on the television front, the Ducks have collaborated on scripts for a kiddie TV series on the Nickelodeon cable network. The show, *Out of Control*, debuts with twenty-six half-hour episodes, none featuring the quintet in person, but all with the unmistakable flavor of Duck's Breath. Not to worry. They continue to forge ahead with plans for a series that will star the entire entourage in all of their demented glory.

---

***"Macscout" is a one-act cross between Shakespeare and summer camp***

---

As for the cinematic end of things, sandy-haired Duck Jim Turner has a role in *St. Elmo's Fire*, the new film by Joel Schumacher of *Car Wash* and *D. C. Cab* renown. "There's a lot of Ian Shoales dialogue in the script, too," says Kessler, who should know. "We customized it for another character in the movie." Then, there's the Ducks' own horror/science fiction script, *Zarda: Cow from Hell*, in eternal preproduction. "The big question is whether to cast a guernsey, a holstein or an Angus in the title role," Kessler explains.

It would also be criminal to ignore the proposed Ian Shoales book, the Mr. Science book, the Mr. Science comic strip and TV show, the syndicated newspaper columns, the mail-order tapes and records, the T-shirt merchandising wing, etc., etc. Clearly, these fellows mean business.

In case any of their pre-mass-media fans are worried, the members of Duck's Breath Mystery Theatre still canvass thrift stores and Goodwill boxes for the costumes and props used in their theatrical ventures. The current stage show features "Oedipussy," a combination of your typical James Bond

adventure and Greek tragedy. "007 sleeps with his mother, kills his father and saves the world," says Kessler.

For most one-act Duck's Breath travesties (like their cross between Shakespeare and summer camp, ("Macscout")), Kessler, Turner and their cohorts—Bill Allard, Leon Martell and Dan "Mr. Science" Coffee—enact multiple roles. "Oedipussy" is no different.

"Turner plays all of the women in the piece," Kessler adds. "They're called the Scuba Debs, and they all die horrible deaths. It's no more misogynist than real James Bond films."

All of the Ducks are accomplished actors, writers and directors in their thirties, with a shared Cabaret Gold Award and numerous credits in legitimate theater. They left Iowa in 1976, after assembling the group in 1975 for an abortive radio project titled "Get to Know Your Thanksgiving Dinner."

"It was recorded in my basement on an old tape recorder by a girl named Jackie Dickie, who we all had the hots for," recalls Coffee.

Ironically, they sent the tape to their future associates at National Public Radio. According to Martell, "NPR didn't go for it. It was too weird for them."

Undaunted, the Ducks honed their stage show and headed west for the relatively cosmopolitan environment of San Francisco. "First, I came out here on a visit to look around," says Turner. "I saw *Beach Blanket Babylon* and I thought, if this is selling out, we'll make a killing! To think that we almost moved to Pittsburgh.

They didn't, and today, they're on the verge of becoming a full-scale nationwide phenomenon. Stranger things have happened.

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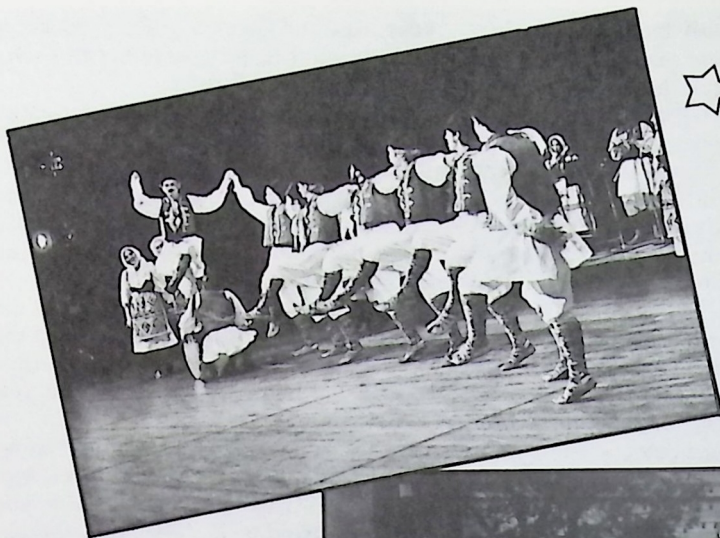
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***Duck's Breath Mystery Theatre will perform a KSOR benefit July 22 on the Elizabethan Stage in Asbland. Tickets at Oregon Shakespearean Festival Box Office (503) 482-4331***

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Radost Folk  
Ensemble (above)  
Peter Britt Gardens  
(right)



## Summertime Song

"Summertime Concerts Under the Stars" is the promise in the colorful 1985 Britt Festivals' brochure and this summer's promise has expanded to include five festivals: Bluegrass, July 18-21; Dance, July 23-27; Classical, August 1-20; Jazz, August 22-25; and the newest star in Britt's crown, Musical Theater presenting *Grease*, the lively rock'n roll musical reflection of the late 1950's. *Grease* will appear August 29-September 2.

Each of the festivals will present first-rate music or dance and the enthusiastic concertgoer will have a smorgasboard of musical treats from which to choose. Indeed the summer's array of enticing programs is a quantum leap from the original festival founded twenty-three years ago by John Trudeau.

It was a different Britt during the summer of '63. Two weeks of classical music played to enthusiastic but small audiences. Nevertheless, those first two weeks

represented the beginning of a dream's realization. Trudeau, a musician and educator from Portland, Oregon, had wanted to bring to the Pacific Northwest a music festival like those found in Europe and with the quality to rival established American festivals such as Tanglewood.

In 1962 Mr. Trudeau came to southern Oregon with a friend, Sam McKinney, to attend the outdoor plays at Ashland's Shakespearean Festival. A visit to nearby Jacksonville found the pair at the Peter Britt gardens, then overgrown from neglect. Trudeau and McKinney almost immediately felt that they had found the location for their music festival. The gently sloping hillside formed a natural amphitheater and acoustics were surprisingly good. Southern Oregon's summers are mild and dry, which helped fix their decision to settle on this spot where pioneer Peter Britt settled over 130 years ago.

Mr. Trudeau returned to Portland to





Oakland Ballet  
(left)  
Waves (below)



assemble an orchestra, using members of the West's finest symphonies, and to select music for the first Britt Music Festival. In Jacksonville, volunteers were donating labor and materials to prepare the gardens for the event. In just over two months volunteers had arranged for electrical power, water and sanitation facilities, road improvements, and a temporary bandshell designed to last three years. It was actually used 15 years.

Early in the 1970's the members of the community persuaded Jackson County officials to buy 11 of the original 88 acres of the Britt estate. The 11 acres were at one time occupied by Peter Britt's house, barn, orchards, vineyards, private gardens, and wine cellar. The Jackson County Park Department and enthusiastic, dedicated

Britt supporters have continued to improve the grounds. Audiences now can enjoy concerts in a charming park-like setting that lends itself to the pre-concert picnics Britt patrons are accustomed to enjoy.

By 1975 the Britt Festival had grown to the point that the Board of Directors believed a new pavilion was necessary to house the festival orchestra and allow for expansion of the festival to include dance and other art forms. In 1977 the groundbreaking began an ambitious building project that resulted in a sleek new building. The pavilion is of natural wood, accents the historical nature of the area with its rustic exterior, and possesses the qualities necessary to live up to the demanding requirements of the performing arts.



★  
Darol Anger / Barbara  
Higbie Quintet with  
Mike Marshall, Todd  
Phillips & Andy  
Narell (left)  
Chuck Mangione  
(below)

★  
The first season in the beautiful pavilion took place in the summer of 1978. Since then, many improvements have been made including handicapped access, more adequate pathway lighting, the installation of a sprinkling system, and new stage lighting.

Peter Britt Festivals expanded in 1979 to include the Britt Jazz Festival, now in its seventh year. The following year the popular Bluegrass and Country Music Festival was added. In 1984, Britt made its first expansion in five years with the addition of the Dance Festival. 1985 will see a new aspect of Britt: Musical Theater. Indeed, the Festival has grown from a grassroots presentation of orchestral music with a crowd of 2,000 its first year, to a two-month celebration of the arts with a projected 1985 attendance of 35,000.

Most Rogue Valley audiences are already familiar with the well-established and immensely successful Bluegrass and Jazz Festivals. Last year's addition, the Dance Festival, was also a stunning success due, in part, to the astute booking by Britt Festival manager David Shaw. He secured the English Ballet Ensemble of the Royal Ballet Dancers of Covent Garden for an August appearance. This year's program of dance should also delight the dance aficionado.

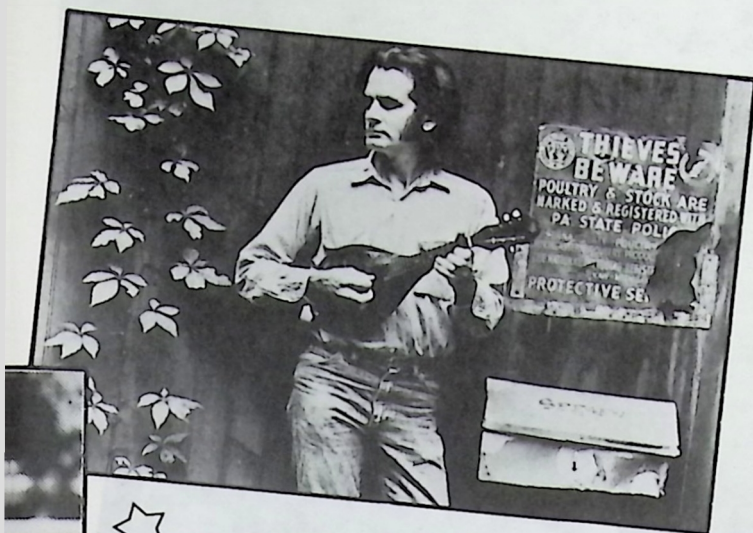


★  
The Oakland Ballet, one of the West Coast's major professional ballet companies, will perform Tuesday, July 23 and Wednesday, July 24. During the past two decades, this company has earned an outstanding reputation for the presentation of innovative contemporary choreography and the preservation of balletic masterworks from the Diaghilev and early 20th century repertoires. The Company's young and energetic dancers will feature the ballets *Billy the Kid*, *Gallops and Kisses*, and *Street Songs*.

"To watch the Oakland Ballet," wrote the dean of American dance critics, Walter Terry, "is an enthralling, bewitching, riveting experience."

Two other unique and exciting dance groups also whet the appetite of the dance audience. *Waves* is the name of an eclectic group of dancers from the age of 13 to 38, black and white, male and female, from across America, as well as Europe, Israel, and Cuba. These twenty-two dancers give





Mike Seeger

visual form to the music of jazz ranging from the classical compositions of Dave Brubeck and Miles Davis to the special sounds of the 80's.

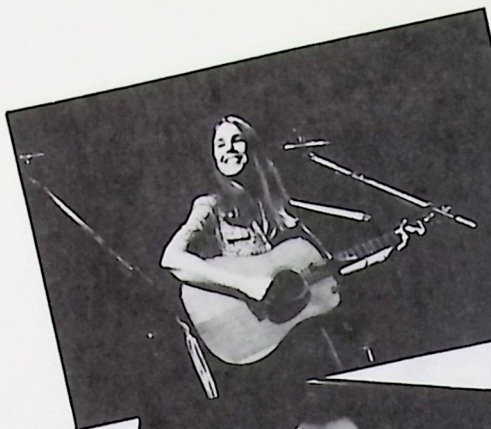
The other dance group, the Radost Folk Ensemble will appear Saturday, July 27. Its repertoire includes American material from the southern Appalachians as well as a New England Sailor's hornpipe, Texas cowboy dances, square dancing, and a suite of American popular dances—Charleston and swing. Radost's Eastern European material is authentic and developed out of love for, and close liaison with, the people of Eastern Europe and the Balkans. The word *Radost* means *joy* in all the Slavic languages—and this ensemble is aptly named.

The combination of music and dance emerging from the development of the Britt Festivals makes the move to musical theater natural for the Britt organization. A poll conducted on the hillside last summer among members of the audience noted a desire for and interest in musical theater. Manager David Shaw wanted to meet that interest. Subsequently Shaw had the opportunity to see a showcase performance by Michael Doane of a variety of musical numbers. Shaw was favorably impressed and asked Doane to help him explore the possibility of a Forties or Fifties musical theatre show for Britt. *Grease* seemed the

perfect vehicle for this. Doane's enthusiasm for the project then led him to audition for a part in *Grease*, and he will play "Sonny" in this summer's production.

Curious about the process of putting together a show like *Grease* from scratch, we had the opportunity to interview Paul Barnes, Britt's director of *Grease*.

We met on a rainy June Saturday morning in the Ashland Bakery and for an hour the articulate and energetic Barnes shared his plans, enthusiasm, and insights for the production of *Grease*. Barnes has been the education director and coordinator for the Shakespeare Festival, and also has had the opportunity to do a considerable amount of freelance directing. Rogue Valley audiences have had the opportunity to enjoy some of his work on the Southern Oregon State College stage where he directed *U.S.A.*, the *Gingerbread Lady*, and *Tribute to the 40's*. Away from the valley he was visiting director at the University of Nebraska where he directed *Much Ado About Nothing* as well as *The Dining Room*. One of the dramatic productions of which he is most proud to have been a part was a national tour of a one-man presentation of *St. Mark's Gospel*, first starring Alec McCowan, a British actor, and then Eric Booth, an American actor who finished the tour.



Kate Wolf (top)  
John McCutcheon (bottom)



Berline • Cray • Hickman (top)  
Country Gazette (bottom)

Barnes was surprised and pleased, while he was at the University of Nebraska, to receive a call from David Shaw inviting him to be the director of *Grease*. Barnes was interested. Britt's willingness to be committed to a first-class production has heightened his enthusiasm about directing the show.

When I asked him how the production might differ from the movie, he responded, "The stage play is really quite different from the movie. The movie tended to be a showcase for John Travolta and Olivia Newton-John whereas the stage production involves an ensemble of about 17."

Barnes went on to say that gathering this cast has been tricky because he needed ten "triple-threat" performers; that is, performers who can dance and act as well as sing. In addition he needed others to do

two of those three. Local auditions began in March and Barnes also had the opportunity to look for performers in Minnesota, Wisconsin, Nebraska, and San Francisco. The local actors include Michael Doane, Trish Maio, Lisa Bray, John Sterrett, all from SOS, as well as Buzz Fraser, Mary Maladovsky, and Karen Spencer from Ashland.

I asked Barnes about costume design, thinking of the bobby socks and sweater sets I had cherished 25 years ago. "Our costume design," he responded, "is a lot of fun. Michael Chapman, assistant to the designers at the Shakespeare Festival, is our costume designer and has spent time going through old magazines looking at poodle skirts, pony tails, and boys with crew cuts.



The plot of *Grease* is basically a love story about Sandy and Danny who have had a summer romance. They meet again on the first day of school and Danny, in an effort to be cool in front of his friends, the Burger Palace Bots, brushes her off. She, of course, must win him back and she joins a group called the Pink Ladies.

Since the plot and character definition are fairly straightforward, I asked Barnes what he thought his greatest challenge was as a director in relation to the show. He responded that although the show isn't intended to make a philosophical statement, creating a believable reality on the stage with characters whose lives are engaging is an exciting task.

"As Sandy tries to win Danny back," Barnes noted, "she changes and it's that change that I think will be most challenging to project. It's important that each actor be a part of the reality that we're creating on the stage. We don't comment on the people we're playing—we just let the audience draw conclusions about what they're seeing.

"There are some values underneath all the fun and song—values about loyalty and spirit that young people feel so intensely. Another important aspect of production in musicals is to have the extension of expression into dance and song be a natural one. Today's youth obviously loves to express itself in song and dance and even though the setting of *Grease* is in the 50's, the same spirit is there.

Barnes added that although rehearsals don't begin until July 29 or 30, the actors would have scripts ahead of time. The choreographer, James GianCarlo and musical director, Michael Grossman, will have to work quickly and efficiently to get it to come together but with the talent and energy the cast has, Barnes is confident that the show will be polished to a shine by August 29.

Barnes gazed around the busy Ashland Bakery while the spring rain spattered the Ashland street outside, but his imagination was already up on the Britt Hillside, envisioning a lively six-piece rock band, a warm summer evening, and a pastoral setting transformed by the miracle of song and dance.



#### JULY FESTIVALS

MON	TUE	WED	THU	FRI	SAT
14	15	16	17	18	19
			B18	B19	B20
21	22	23	24	25	26
B21		D23	D24	D25	D26
				D27	

#### AUGUST FESTIVALS

			51 JULY	1	2	3
			REH	C1	C2	C1
4	5	6	7	8	9	10
C8, C2	C3	C9	REH	C3	C4	C5
11	12	13	14	15	16	17
C10, C4	C5	C11	REH	C6	C7	C12, C6
18	19	20	21	22	23	24
C13, C7	C14	C15		J22	J23	J24
25	26	27	28	29	30	31
J25				M29	M30	M31

#### SEPTEMBER FESTIVALS

1	2	3	4	5	6	7
M1	M2					

B = Bluegrass  
D = Dance

C = Classical  
J = Jazz

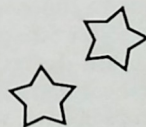
M = Musical Theater  
REH = Orchestra Rehearsal

#### Color Brochure with Schedules:

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**Box Office: (503) 773-6077**

*Kathleen Davis is a teacher and freelance writer who resides in Medford.*



# Surf And Sound: Oregon Coast Music Festival

by **Charlie Kocher**

What kind of shoreline do you dream of when you think of going to the coast?

Sandy beaches? Rocky headlands? Quiet lagoons? Tidepools teeming with life?

We've got them all in the Coos Bay-North Bend area of the Oregon Coast, and we've got music to match during the Oregon Coast Music Festival this month.

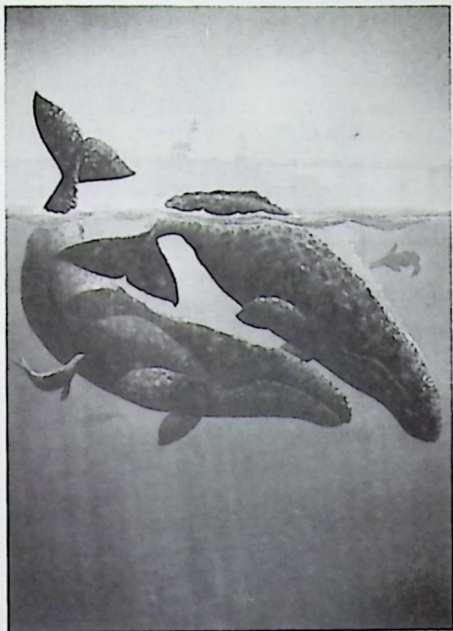
The symphony music can go with the crashing waves that wash the cliffs of Shore Acres. The simmering classical music of India that matches the long sandy shores of the Oregon Dunes.

Tidepool fans obviously love spots of color and intrigue. I'd match them with two folk music concerts: The bluegrass of the Grant Street String Band and the authentic Spanish dances of Ballet Fiesta.

For those who like the way the waves play on Simpson Reef, with the bark of the seals in the background, there's an all-star jazz quintet lined up for a free outdoor concert.

The more orderly of mind will like Sunset Bay, a quiet cove with a pleasant beach, and the two chamber music concerts of the week, one featuring a 300th birthday celebration for Bach and Handel.

And for those who enjoy the all-American sounds and scenes, there's a



traditional fishing village at Charleston, and a brass band that plays a free afternoon concert in the park.

Variety is the spice of life on the Oregon Coast, and the seventh annual Oregon Coast Music Festival is praised for its own variety.

KSOR listeners know that. When the concerts from the 1984 festival were broadcast last fall, some had to stay in the jazz segments of the programming while others fell in the evening classical time slots.

As last year, your favorite fine arts radio station for Southern Oregon and Northern California is recording the Oregon Coast Music Festival for rebroadcast later this year.

I'm betting, however, they can't deliver a visit to the beach over the airwaves.

You see, it's not just the music that makes the festival. It's the chance to enjoy all the wonders of the coast—from the freighters loading in the harbor to quiet walks on a sand dune, from photography workshops to art galleries—that creates a mood that is more than going to a concert.

Bluegrass from the Grant Street String Band opens the festival on Saturday, July, 13. Toe-tapping is allowed, but there's precious little room for jigs in the aisles at





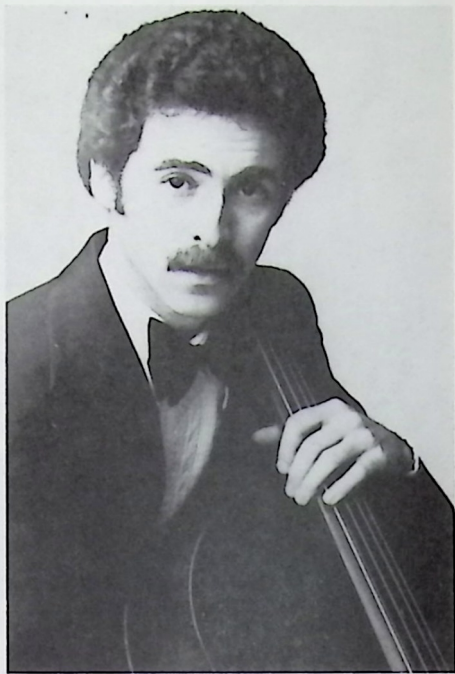
Grant Street String Band



Ballet Fiesta



Music Director Gary McLaughlin



Cello soloist, Hamilton Cheifetz

the Marshfield High Auditorium.

Tuesday, July 16, brings the Music of India, with Ashish Khan playing the traditional stringed sarod and his brother, Pranesh Khan, playing the tabla drum. It's a musical family; sitarist Ravi Shankar is their brother-in-law.

The first of three classical concerts by musicians assembled from around the West takes place Wednesday, July 17, with a chamber music tribute to Bach and Handel. Festival Music Director and Conductor Gary McLaughlin will be joined by a Handel concerto and his overture to Judas Maccabaeus, and three pieces by Bach, including Brandenburg Concerto No. 4.

If the music isn't enough of an attraction, come for the birthday party after the concert.

Music is only secondary on Thursday, July 18, when Ballet Fiesta treats us to authentic Spanish and Mexican dances. There will be traditional guitar music in the background, with colorful costumes and fancy footwork in the foreground.

Pack a picnic lunch for the free Friday afternoon concert in the formal gardens of Shore Acres State Park. An all-star jazz

band—trumpet, guitar, vibes, bass and drums—will tickle the rose petals and liven up the dahlia beds while the surf provides the background noise.

Friday's chamber music concert is a festival tradition, this year treating the audience to the work of two American composers, including Oregon's own Vincent McDermott. Beethoven didn't roll over for this one; his Piano Trio Opus 121a is on the program as well, along with a piano quartet by Faure.

The band strikes up on Saturday afternoon with a rousing free outdoor concert in downtown Coos Bay's Mingus Park. The BAY Area Concert Band has delighted past festival audiences, and won't disappoint anyone this year.

The full orchestra, in rehearsal all week, will take the stage under McLaughlin's baton on Saturday, July 20. Cellist Hamilton Cheifetz is the featured soloist in Saint-Saens' Cello Concerto in A Minor. Mozart's *Impressario* Overture, Wagner's *Siegfried Idyll* and Mendelssohn's *Symphony No. 3* round out the final concert of the festival.

Except for the two free outdoor concerts





Ashish Khan, sarod



Dr. James Cook, harpsichord

(which start at 12:30 p.m.), all concerts begin at 8 p.m. Except for the Bach-Handel birthday concert (which takes place at North Bend Presbyterian Church), all evening concerts will be at Marshfield High Auditorium.

Individual ticket prices are \$6 and \$7, with dollar discounts to students, senior citizens and members of the Music Enrichment Association, which sponsors the festival.

Don't come just for the music. Pick a beach, a sand dune or a rocky headland and enjoy the variety the Oregon Coast has to offer.

**Free Color Brochure**  
**Oregon Coast Music Festival**  
**P. O. Box 663**  
**Coos Bay, OR 97420**  
**or call (24 hour service)**  
**(503) 269-4150**

*Charlie Kocher is managing editor of The World.*

## CALENDAR OF EVENTS

### JULY

13 SATURDAY	14 SUNDAY	16 TUESDAY	17 WEDNESDAY	18 THURSDAY	19 FRIDAY	20 SATURDAY
GRANT STREET STRING BAND Traditional bourgeois and country music by this exciting band from the San Francisco area. 8:00 PM Marshfield High School Auditorium	BAY AREA CONCERT BAND Robert Gillett, conductor This 40 member concert band will present their popular outdoor concert at Mings Park. From pop to symphony. FREE ADMISSION Donations Appreciated Bring a picnic lunch! 12:30 PM Mings Park	MUSIC OF INDIA ASHISH KHAN, tabla FRANESH KHAN, tabla Classical Indian music by a renowned master of the tabla who has performed throughout Europe, North America and the Far East. 8:00 PM Marshfield High School Auditorium	FESTIVAL CHAMBER ORCHESTRA GARY MCGILLIN, conductor Handel Overture to <i>Judas Maccabaeus</i> Concerto Grosso, Op. 6, No. 5 Bach Concerto for Harpsichord in D Minor Air from Suite No. 3 Brandenburg Concerto No. 4 8:00 PM North Bend Presbyterian Church	BALLET FIESTA Flamenco and other Spanish dances, plus a variety of colorful and authentic costumes. Bound to be a most enjoyable evening. 8:00 PM Marshfield High School Auditorium	FESTIVAL JAZZ ENSEMBLE An all star group of musicians, including performing at one of the most beautiful natural settings on the entire Oregon Coast. With our Jensen Henderson Quintet, Nick "Ellico" (vibes) and Dale Snyder (drums). Bring a picnic lunch! FREE ADMISSION Donations Appreciated 12:30 PM Shore Acres State Park	ORCHESTRA CONCERT FESTIVAL ORCHESTRA GARY MCGILLIN, conductor Hamilton Chelert, cello Mozart Impressario Overture Wagner Symphonic Idyll Saint-Saëns Cello Concerto in A Minor Mendelssohn Symphony No. 3 "Scottish" 8:00 PM Marshfield High School Auditorium
<b>FESTIVAL LOCATIONS</b> Marshfield High School Auditorium, 10th St. & Igersoll, Coos Bay Mings Park, 10th Street, Coos Bay North Bend Presbyterian Church, 2238 Pony Creek Road, North Bend Shore Acres State Park, Cape Arago Highway						



Hank Kranzler



# The Oregon Shakespearean Festival:

## *The Next 50 Years*

by Sherry O'Sullivan

Ours is a highly mobile society. Because of this, a fixed entity like the Oregon Shakespearean Festival must always retell its story for the masses of new people who come to the area every year. But rather than dwell on the theatre's past fifty years in Ashland, we were curious to know what the next fifty years held for the festival in the eyes of its present visionaries.

From a single theatre created in 1935 to approximate Shakespeare's original design in London, The Oregon Shakespearean Festival has become the leading non-commercial employer of actor-weeks in the nation, and now accommodates 350,000 theatre-goers annually. Winner of both a Tony Award (outstanding regional) and The National Governor's Association Award (most distinguished) in 1983, our festival in Ashland produces 600 performances in three theatres during its annual eight month season. Even more impressive, this is accomplished with a ninety percent occupancy rate and the lowest earnings gap of any theatre. No wonder Jim Sours, Festival Development Director, calls it "a wonder of the world."

How is it possible for a theatre complex nestled out in beautiful boondocks, 300

miles from the nearest metropolis, to consistently attract sixty percent of its audience from points outside the state of Oregon? Only the Tyrone Guthrie Theatre in Minneapolis surpasses the Oregon Shakespearean Festival's audience attendance rate.

"It's not like any other theatre," says Bill Patton, Executive Director. "Our immediate commitment is not to improve physically, but to improve our quality. We need to always present attractive playbills because people simply won't come if it's just like any other theatre."

What of the next fifty years? Will the Festival face any major changes? Bill Patton suggested the theatre will remain, first and foremost, a classic theatre, although they will continue to encourage new playwrights.

Paul Nicholson, Business Manager, said the Festival faces many shifts and changes in the future. Already sophisticated computer installations are making their presence felt within the organization. Soon, says Nicholson, lighting, set design, inventory, and costumes will be computerized, paving the way for very smooth production operations. Although Nicholson said that

he couldn't conceive of where the Festival will be in fifty years, much less ten, he did begin to offer a few possibilities that were exciting.

"In order to attract audiences, we may have to expand outside of Ashland in the form of more national and international touring companies. Maybe we could establish a resident theatre in another city such as Portland, ultimately with a permanent company. And of course," Nicholson continued, "there are different mediums in which we could experiment, like film, video, publishing ventures, and network television. In the future we could even create complete productions for public television."

"Another theatre in Ashland is a possibility. If not another theatre, then a larger theatre. We might even expand the length of our season."

Nicholson was happy when he said that the Oregon Shakespearean Festival had just received its Equity contract.

"This adds to our legitimacy and artistic credibility within the business to actors and directors. Even though we have the reputation of being a First Class employer among the nation's theatres, not having Equity," he explains, "meant that Equity actors could not get credit for working in a non-Equity theatre. Even actors not yet signed up with Equity sometimes were reluctant to come to Ashland if their work could not go toward achieving Equity status. Now, however, having Equity will result in our being able to attract the best actors and directors."

Nicholson continued, "We will be focusing our attention in the future to spreading the word about the festival to the eastern United States. Sometimes we have a low recognition factor with actors on the east coast. It's often like, 'Oregon what?' Having an Equity contract will help in this respect also. We might even consider holding auditions back east."

"We are going to start an active drive for top directors. One way of achieving this of course is to seek better 'director money.' Another aspect we are going to look at is our present rehearsal schedule. We rehearse longer than other theatres because we produce three plays at a time, with a ten week

rehearsal schedule. Sometimes it is difficult to get a director to commit to that. As a result, we are looking to lessen the rehearsal time without lessening the rehearsal hours.

Paul Nicholson waved to a building across the street from his office. It looked like a workshop or small warehouse. "That," he said, "has been a problem we have cured...and almost two years ahead of schedule. That was our set production department," he explained. "Out of necessity because of a lack of physical space, portions of sets have been built in a number of areas with bits and pieces being hauled through the streets to be welded in one facility, painted in another, and brought back to that building," again he waved at it, "only to find that it wouldn't fit inside and would have to be disassembled, or created in pieces and welded together somewhere else. It was not only a highly impractical method of creating stage designs, but it was dangerous for the workers because of the lack of adequate working space."

Nicholson grinned. "When we heard that the College of Art building was for sale...we grabbed it. It will be ready for us within the month and we can look forward to a centralized and large production center at last."

"And we need to regenerate our audience and membership," Nicholson explained, "Sixteen to twenty percent of our audiences are here for the first time. We plan to seek more new audiences and develop more committed members through regional outreach programs and new publicizing methods."

Both Paul Nicholson and Bill Patton expressed concern about the existing Elizabethan Stage, saying that its present construction does not offer the kind of audience intimacy they both envision. It has acoustical problems too, says Patton, causing both the audience and the actors some difficulty. They are studying methods to increase the intimacy without losing valuable seating space, and to enhance the acoustical potential without resorting to electronic projection.

Future funding for the next fifty years is a major concern. The Oregon Shakespearean



Festival faces problems not inherent to other theatres. For instance, because the majority of its audiences come to Ashland from far-off places, should there be another oil shortage, or should society's vacation habits change radically over the years, both will have immediate impact upon the Festival's attendance. The cost of rain insurance is another factor not faced by other theatres.

Jim Sours described another interesting aspect, "We don't have the kind of population base that other theatres have because we are located in a valley of small businessmen. We don't have huge industrial and corporate headquarters nearby from which to draw funding. Our audience is widely dispersed, and many who travel to the Festival already have ties with their own home town theatres or symphonies.

"The usual manner in which funds are raised is based on a formula that suggests an organization can raise 80 percent to 90 percent of their money from 10 percent of the people. This certainly does not apply to us. We raise 80 percent to 90 percent of our funds from 80 percent to 90 percent of the people. That is to say that our money comes in \$10, \$20, and \$50 increments, not in million dollar increments.

"How do we assure that there will be a financial base to underly our artistic potential?" asked Sours, rhetorically. "We have \$2.5 million budgeted and we might be able to earn 80 percent of that budget, leaving \$500,000 which must come from contributions. In fact," he amended, "we need to raise \$1 million for operations costs this year.

"Our sources include the government, which represents about three percent; and support groups like the Soroptomists and the Tudor Guild provide about two to three percent. The rest," said Sours, "comes from foundations, businesses, corporations, returned funds from our endowment investments, and from our memberships." Jim Sours also spoke of hidden assets not known to the Shakespearean Festival. He explained that many people include the Festival in their wills as a matter of course.

"In the future we are planning to focus on two of those areas: our endowment and the memberships. At present, our member-



Artistic Director, Jerry Turner



Business Manager, Paul Nicholson

ship is only 5,900. That's not very good when you consider that we serve 350,000 people annually and have a mailing in excess of 150,000. Our goal is to increase the membership list to at least ten thousand in the near future.

"We have a plan to increase our endowments so that by the end of 1987, we will have a tangible return of between \$2.5 and \$5 million."

"Competition for corporate money is fierce and we just suffered a major cut from the NEA (National Endowment of the Arts). Even though we have developed a sophisticated long-range plan which may, if we are very, very careful, provide us with almost 70 percent of our base income during the next fifty years, raising enough money to keep pace with rising artistic levels will always be a scramble."

(contd. on page 43)



The Windjammers' Ken White

# T hose Who Can...Teach

by Andree Flageolle

A friend and I were going to the Klamath Falls Elk's Club to listen to some music that is hard to find these days: swing band music. Since it was the Elk's Inaugural Ball and neither of us were members, we were confronted by a locked door. I told the gatekeeper we'd come to take pictures of the band, The Windjammers. The door opened wide and the doorman smiled.

"Oh, you mean Ken White's band. Come on in," he welcomed us.

Ken White's music is the key to many things: his personal history, his teaching ability, and the many awards his students and the bands at Klamath Union High School win wherever they compete. For, in

addition to playing swing band music for fun, Ken White has been band director at K.U.H.S. "for twenty years." As he divulges this last bit of information, Ken White grins and reddens a little, not from coyness for fear his age will be discovered, but shy and pleased, as if caught with his hand in the cookie jar.

This analogy seems appropriate since, in these times when most struggle to balance job security with job satisfaction by switching careers at least every five years, Ken White emerges as a rare individual: he works at what he would play at anyway. In fact, he seems to be one of life's players in both the traditional "on stage" sense as



well as in the sense of enjoyment and enthusiasm he brings to his work.

True to his inner dictum that excellence "takes time," Ken White's day begins early. Most days he arrives before seven a.m. at K.U.H.S. to teach extracurricular activities such as junior varsity and varsity jazz band. It's difficult to find him in the Music Department Office during the day because, if he's not out on the football field drilling the marching band, he's across town directing the Mazama High School's concert band, or in rehearsal with K.U.'s symphonic band. Only when the last bell rings at K.U. might you find Ken White in his office, and then, it's only because he is waiting to give private instructions (free) to a student preparing for solo competition. He usually doesn't leave school until five p.m. and then two or three nights a week returns at seven for band rehearsals.

Long days like this earned Ken White the distinction of being awarded the "Order of the Phoenix," an award given by fellow band directors and teachers last year at the prestigious Western International Band Clinic in Seattle. At W.I.B.C. music directors and teachers from the Pacific Northwest invite exemplary groups to play new music—music created for this clinic. K.U.'s symphonic band, directed by Ken White, was the only high school band chosen to perform in 1984.

This is only one of the many distinctions awarded to the bands from K.U.H.S. The symphonic band most recently won second place in their category at the Oregon State University Northwest Invitational Band Contest, and placed third, overall. As a result, they have been invited to attend the Pacific Basic Invitational Band Festival in Honolulu, Hawaii, next March. K.U.'s marching band also captured first honors in competition with other marching bands from the U.S. and Canada at the Victoria Day Parade in 1984. This band traditionally places among the top three at this event.

In addition to these group achievements (and this is only a partial recap), individual members of the K.U. bands have received attention for their excellence. Several seniors were inducted into the U. of O. Honor Band this year: Jeanette Reid, Kelly

Milbrath, Ron Holliday, and Steve Anderson. This honor, which recognizes the top high school musicians in the state, was only one of many for these students. For example, Jeanette Reid, who plays percussion, was outstanding musician for two years at the U. of O. High School Music Summer Session and winner of a National Merit Scholarship. She will attend Willamette University as a Music Therapy Major this fall.

Other students—like Kelly Milbrath, trumpet player, Ron Holliday, baritone euphonium player, and Steve Anderson, tuba player—were also named to the All Northwest Performance Band. In addition, Kelly Milbrath won an American Foundation Musicianship Award, while Ron Holliday was member of the U.S. Collegiate Wind Band Tour of Europe in 1984. An outstanding tuba player, Steve Anderson, was chosen to play in McDonald's All American Band. McDonald's flew Steve to New York so he could march with other top high school musicians in the Macy's Thanksgiving Day Parade. Many more of Ken White's students than could possibly be listed here have been recognized for their exceptional musicianship.

How does Ken White motivate his students to excel? Why do they practice long hours, give up sleep and leisure time to attend rehearsals? One student, baritone saxaphonist Mike McCulloch says, "Mr. White expects the best and he's always there to show you how to achieve it."

When asked about early rehearsals, Mike said, "Oh sure, I'd rather be sleeping, but you have to practice so the performance sounds good. Everyone has to show up for rehearsals. If you don't show, you let the other band members down."

They pay-off for all this practice is "hard to explain," Mike says, "but if you know you're going to be competing or performing for people who like and appreciate good music, you want to try harder. The reward comes when you're going through a song with the group and it sounds good. You know it sounds good. And that's satisfying."

Ken White says all the acclaim belongs to the students. "We have a few extraordinarily good musicians now and a large

number of students that are, at least, pretty good." His friend and colleague, Charles Moressi (band director of Mazama's symphonic and K.U.'s concert bands), agrees that there are an unusual number of good musicians playing the high school bands; "but," he adds, "Ken's direction is a large part of their success. A mediocre director wouldn't be able to do what Ken's done with these students."

Explaining Ken's teaching techniques, Charles Moressi says, "He gives a lot of individual attention, and he refuses to accept sloppy work. He's been at it so long, yet he still brings fresh enthusiasm and energy to his work."

Since Charles Moressi plays trumpet in The Windjammers, he readily acknowledges that some of Ken's energy and enthusiasm spills over into his spare time. Other members of The Windjammer's include: Ted Van on drums, Earl Bailey at the piano, Ken Embry playing bass, and (most recently) Donna Jackson singing. With this backing, Ken White's crisp alto saxophone and clear, smooth clarinet swing on melodies like: "Tuxedo Junction," "String of Pearls," "Talk of the Town," and "What'll I Do?" The Windjammers also soft-rock a little with songs like: "Kansas City," "Wabash Cannonball," and "Your Cheatin' Heart." As Charles Moressi says, "Ken has compiled a book of tunes that combines what we like to do with what our audience likes to hear."

According to Moressi, Ken White literally plays for his supper at local clubs and gatherings. "Ken is notorious for his ability to find free food. When we play, we always end up with a plate full of steak or something."

Ken White has long been sustained by his music. Encouraged by his mother, he began playing in the third grade. "My mother was the musician in the family. She motivated me."

Growing up in Grand Junction, Colorado, listening to his mother playing all the popular tunes on her key-of-C saxophone, Ken became interested in music. "The key-of-C saxophone was a craze, like the ukulele," he says. "It was easy to learn—a melody sax that we played by reading pop sheet music."

He took private lessons in his home town, at the base of the Rocky Mountains, from Charles Stein—a man who played with one of the famous big band leaders in the 1920's,—Paul Whiteman. In junior high and high school Ken widened his repertoire. He learned to play clarinet and bassoon. He won a music scholarship which he used to attend Western State College at Gunnison, Colo.

After earning an M.A. in music education, he joined the Army. The Army sent him to the Navy School of Music in Washington, D.C. From there he joined the 3rd Army Band and played in Atlanta, Georgia and Panama. In this band he played the bassoon and received invaluable instruction from a fellow band member—the nephew of trumpet player Billy Butterfield. The Butterfield Ken played with had been second bassoonist in the L.A. Philharmonic Orchestra before being drafted.

Before his military band experience, Ken White travelled from North Dakota to Texas during the summers with "territory" bands. These bands (usually twelve piece) were holdovers from the big band era. They flourished for many years in the Midwest dance halls.

"The first band I played in, other than high school, was Vern Byers and his orchestra. Last year Vern Byers' new band (the last of the performing big bands), the Vern Byers' Big Band Revival, played in Klamath at the Reams Country Club. I sat in with them. It was great fun!"

Great fun! That's what Ken White's music means to the Klamath Basin. Great fun and great pride. Because it's "great fun" dancing to old Tommy Dorsey tunes at the Elk's Club, and a feeling of "great pride" overcomes you listening to your son or daughter play the "Suite of Old American Dances" in the K.U. auditorium.

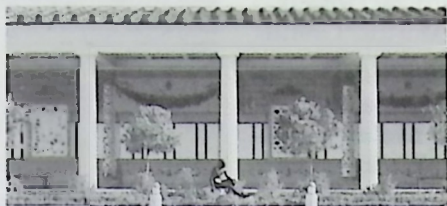
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**The Windjammers will be playing at the Klamath Falls Elk's Club on June 25th.**

*Andree Flageolle of Klamath Falls commutes to Southern Oregon State College. Her son, Mike McCulloch, is saxophonist in K.U.'s symphonic band.*



Courtesy J. Paul Getty Museum



## Getting to the Getty

by Barbara Ryberg

Located in an idyllic Malibu canyon beside the sea, the J. Paul Getty Museum is a private museum, whose collection spans five major artistic periods. Though the number of works in each period is limited and a reflection of the owner's taste, of equal interest to the art is the museum itself.

Getty's influence for the Italianate design comes directly from the *Villa del Papiri*, one of the many villas of Pompeii. The *Villa del Papiri* was discovered by treasure-hunters during the 18th Century. Its subterranean location has not survived to this century, but fortunately the notes made by those discoverers did. Those notes became the basis for the reproduction at Malibu.

Statuary, gardens, pools, have been reproduced with dedication to provide an ambiance common two-thousand years ago. The impression is stunning. Inside the Peristyle garden are richly decorated wall murals, bordered by colonnades, which refer the viewer to a former time. Further informing this sense of the past is the location. The original villa stood outside the city of Herculaneum; its relative stands outside Los Angeles.

And location is important for another reason: The Getty Museum is not an easy place to reach.

Because of an agreement with its neighbors, the museum prohibits visitors to park on the city streets, even though space may be available. Parking facilities at the museum are underground. Reservations must be made one week in advance. [Phone (213) 459-8402]

Visitors who wish to drive, but do not have a reservation, are referred to a parking lot located next-door to Gladstone's 4 Fish Restaurant on the Pacific Coast Highway. From there one must cross the Highway and wait for the Number 434 RTD bus. The fare is fifty cents each way, and the visitor must request a museum pass from the bus driver. Without this slip of paper, the museum guard will not allow entrance. Should one wish to take a taxi, be sure to inform the guard. (An extra precaution might be to get the cabbie's number!)

The bus stops near the entrance, and be warned that to reach the museum there is yet an up-hill walk along a one-quarter mile cobblestone road.

This visitor tried to take a bus from Santa Monica. It was impossible. Residents seemed to agree that a bus existed, but no one was able to locate the bus stop.

As for the collection inside, one is forced to acknowledge that ambitions of architecture are more easily realized than those of history. It could be that the decision to span five periods, from Graeco-Roman to the nineteenth century—including decorative art—and to do so well, is outside anyone's reach. In any case, it raises some questions regarding the feasibility of a small, private museum; or, at least, how such an institution should focus its collection.

All that aside, the bother of getting to the Getty vanishes once inside, perhaps from finding sanctuary; or, as in the case of this visitor, from having made it at all.

**Barbara Ryberg is a freelance writer based in Asbland.**

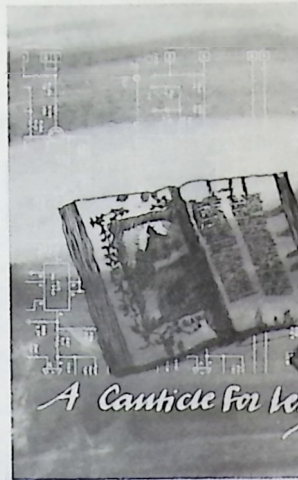
# PROGRAMS & SPECIALS AT A GLANCE

**The Fourth of July Musical Festival** begins the day's celebrations with performances of music by America's best composers including Aaron Copeland, William Schuman, Charles Ives, Edward McDowell, Virgil Thomson, Samuel Barber, and Morton Gould from 10 am to 4 pm on Thursday, July 4.

**Lo Jai in Concert** honors Bastille Day in a concert of traditional music of France recorded live at Ashland's Positively Fourth Street for broadcast on Sunday, July 14 at 8 pm.

**A Private Space: The Personal Diaries of Women** reveals the thoughts and dreams of some of today's most fascinating women in a six-part series of dramatizations beginning Monday, July 16 at 9:30 pm.

**McGraw-Hill Young Artists Showcase** introduces some of the nation's rising stars in classical music in a series beginning Sunday, July 7, at 4 pm.



Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music Mountain	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 About Town
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 Music From Interlochen	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
4:00 McGraw-Hill Young Artists Showcase	2:00 Cincinnati Symphony	2:00 Cleveland Orchestra	2:00 Toni Morrison
5:00 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 A Night of Jazz
6:00 TalkTalk	4:30 Northwest Week	4:30 Fresh Air	4:00 Studio City
8:00 Just Plain Folk	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
10:00 Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
11:00 Possible Musics	9:00 Bloomsday IV	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:30 A Private Space	9:00 Bradbury 13	9:00 Vintage
	10:00 Post Meridian (Jazz)	Canticle for Liebowitz (Begins 7/16)	9:30 Lord of the Rings
		9:30 Best of Midnight Moon Over Morocco (Begins 7/9)	10:00 Jazz
		10:00 Post Meridian (Jazz)	11:00 Post Meridian (Jazz)





**A Cantic for Leibowitz** returns for a replay of the 15-part series based on the classic science fiction novel by Walter Miller, Jr. on civilization's rebirth 600 years after thermonuclear war has devastated the Earth. Airt Tuesdays at 9:30 pm beginning July 16.

**The Cincinnati Symphony's** critically acclaimed 1984-85 season, conducted by Michael Gielen and distinguished guest conductors, premieres with Beethoven's Fourth Symphony on July 1 at 2 pm.

**Jazz Summit**, hosted by Grammy Award-winner Joe Williams, presents the prestigious Monterey Jazz Festival recorded live in California in a 13-part series opening with Lionel Hampton and Bobby McFerrin on Wednesday, July 3, at 10 pm.

**Fresh Air** presents Terry Gross interviewing figures in politics, literature, and the arts Mondays at 4:30 pm.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 News	12:00 KSOR News	12:00 KSOR News	11:00 Dallas Opera
2:00 at Hall	2:00 Music From Europe	2:00 San Francisco Symphony	3:00 St. Louis Symphony
4:00 to You	4:00 New Dimensions	New England Bach Festival	5:00 All Things Considered
6:00 Terkel	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	6:00 Pickings
8:00 gs	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:30 Flea Market
10:00 eered	7:30 Ashland City Band	6:30 Siskiyou Music Hall	8:30 A Mixed Bag
12:00 ou	9:00 Chautauqua!	8:00 New York Philharmonic	10:30 The Blues
2:00 Hall	9:30 New Letters On The Air	10:00 American Jazz Radio Festival	
4:00 e Radio	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
6:00 eater	10:45 Post Meridian (Jazz)		
8:00 y			
10:00 Summit			
12:00 Ante Meridian			

# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes "Future Forward" Arts Commentaries for the '80s at 9:30 a.m.

## 10:00 am Music Mountain

Music Mountain, the oldest continuing chamber music festival in North America, returns to Falls Village, Connecticut for its 56th season.

*Production funded by Scientific American.*

**July 7** The Manhattan String Quartet is joined by pianist Kenneth Drake for an all-Beethoven program, including the Piano Sonata in A-flat, Op. 110, Piano Quartet in C, WoO 36, and String Quartet in E-flat, Op. 127.

**July 14** The Manhattan String Quartet and pianist Kenneth Drake perform the Piano Trio No. 1 in G by Haydn; the Quartet No. 7, Op. 108 by Shostakovich; and Quartet in D by Tchaikovsky.

**July 21** The Manhattan String Quartet is joined by pianist Christopher O'Riley for a performance of the Piano Quintet in C-Minor, Op. 115 by Faure. The Quartet performs the String Quartet in D-Minor, Op. 56 (Voces Intimae) by Sibelius; and Quartet No. 4, Op. 83 by Shostakovich.

**July 28** Pianist Samuel Sanders joins the

Manhattan String Quartet for a performance of Dvorak's Piano Quintet in A, Op. 81. Also on the program are Two Sketches for String Quartet Based on Indian Themes, by Griffes; and the Quartet in E-flat, Op. 125, by Schubert.

## 12:00 n Milwaukee Symphony

The seventh season of broadcast concerts by the Milwaukee Symphony Orchestra can be heard during the summer months. Produced by WFMT, Chicago.

**July 7** Lukas Foss conducts an all-American program, including *Jubilee*, by Chadwick; The Cello Concerto No. 2 in E-Minor, by Herbert, with soloist Lynn Harrell; and the Symphony No. 3 by Copland.

**July 14** Lukas Foss is joined by violinist Elmar Oliveira for a performance of Mozart's Violin Concerto No. 3 in G, K. 216. Also on the program are Bartok's Suite No. 1, Op. 3; and the Symphony No. 5 in D-Minor, Op. 107 ("Reformation") by Mendelssohn.

**July 21** Lukas Foss is joined by the Wisconsin Conservatory Symphony Chorus, soprano Barbara Pearson, and mezzo-soprano Susan Bloss in a single work: the Symphony No. 2 in C Minor by Mahler.

**July 28** Salvatore Accardo is guest soloist in a performance of the Violin Concerto in E Minor by Mendelssohn. The concert also includes *Baroque Variations* by Lukas Foss; Music for the Royal Fireworks, by Handel; and



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two works by Berlioz: three excerpts from *Romeo et Juliette*, Op. 17, and *Roman Carnival Overture*. Lukas Foss conducts.

#### **2:00 pm First Take**

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

#### **3:00 pm Music from Interlochen**

A series of concerts from the Interlochen Center for the Arts in Michigan. The month features four concerts by pianist Andre-Michel Schub and friends.

**July 7** Andre-Michel Schub is joined by violinists Ani and Ida Kavafian, violist Walter Trampler and cellist Nathaniel Rosen in performances of two works: Quintet in F Minor, by Franck; and Sonata in B-flat, Op. 120, No. 2, by Brahms.

**July 14** Andre-Michel Schub and friends perform *Rocking Mirror Daybreak*, by Toru Takemitsu; and Divertimento in E-flat, by Mozart.

**July 21** Andre-Michel Schub and friends perform Beethoven's Sonata in C Minor, Op. 30, and Schumann's Quintet in E-flat, Op. 44.

**July 28** Andre-Michel Schub and friends perform the Quartet in G Minor, Op. 20, by Haydn; and Sonata in A Minor, Op. 36, by Grieg.

#### **4:00 pm McGraw-Hill Young Artists Showcase**

This series from National Public Radio introduces some of the nation's rising stars in classical music.

**July 7** From Bennington College, the music of Schumann, Dutilleux, Mattheson, Ravel and Milhaud.

**July 14** The Bennington College Cello Quintet performs music by Gershwin and Stravinsky, and the University of Illinois Trio performs music by Weber, Martinu and Mozart.

**July 21** Students from the Julliard School perform music by Strauss, Falla, Brahms, Chopin and Liszt/Busoni.

**July 28** The Queens College String Quartet performs the String Quartet No. 8, Op. 110 by Shostakovich; and pianist Jovianny Cruz performs works by Haydn and Liszt.

#### **5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **6:00 pm TalkTalk**

A live national call-in show hosted by

Cincinnati ad agency president Jerry Galvin. *Talk Talk* callers and Galvin discuss such (fictional) topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. The number to call is: 1-800-543-1075. *National funding: Cincinnati Microwave.*

#### **8:00 pm The Folk Show**

Host Brian Freeman presenting a full range of Folk music styles from Traditional to Contemporary, with many stops in between. Weekly features include; *Storytime* (narrative story songs) and *Northwest Corner* (showing musicians from the Pacific Northwest. Highlights for July will be:

**July 7** Dougie MacLean (from Scotland)

**July 14** Bastille Day Special

**July 21** Music from France (Lo Jai, Les Epousailles)

**July 28** Drinking songs and Songs of the Sea

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#### **Bastille Day Special**

##### **8:00 pm July 14th**

##### **Lo Jai in Concert**

July 14th is Bastille Day, and to honor the event, KSOR is presenting a performance by the French folk group, Lo Jai, recorded in concert this spring at Ashland's Positively Fourth Street. The group performs traditional music from France. Tune in for an evening of exhilarating and unusual music!

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#### **10:00 pm Music from the Hearts of Space**

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

#### **11:00 pm Possible Musics**

Host David Harrer previews a new recording each week, emphasizing New Age music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

#### **2:00 am Sign-Off**

# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

## 9:45 am European Profiles

Local funds by A-L Welding Products, Inc.

## 10:00 am-2:00 pm First Concert

**July 1** ALBINONI: Oboe Concerto in C, Op. 9, No. 5

\* **July 8** GRAINGER: Lincolnshire Posy

**July 15** SAINT-SAENS: Violin Concerto No. 1 in A, Op. 20

**July 22** ALKAN: Two Capriccii, Op. 50

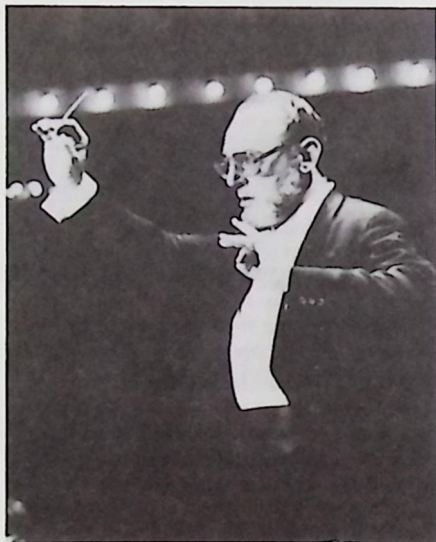
**July 29** J.S. BACH: Chaconne in D Minor

## 12:00 n KSOR News

Funded by Jerry Barnes of Shearson Lehman, Downtown Ashland.

## 2:00 pm Cincinnati Symphony Orchestra

Maestro Michael Gielen and distinguished guest conductors lead the Cincinnati Symphony Orchestra in a series of broadcast concerts from the critically-acclaimed



Cincinnati Symphony's Michael Gielen

ensemble's 1984-85 season.

**July 1** Michael Gielen conducts Beethoven's Fourth Symphony, Delius' *Songs of Farewell*, and Ives' Fourth Symphony.

**July 8** Myung-Whun Chung conducts Hindemith's *Concert Music for Strings and Brass*, Op. 50; Mozart's Clarinet Concerto in A Minor, K. 622 with soloist Richard Stoltzman; and Dvorak's Third Symphony.

**July 15** Rafael Fruhbeck de Burgos conducts Grieg's Piano Concerto in A Minor, Op. 16 with soloist Jorge Bolet; and Mahler's Symphony No. 1 in D Minor.

**July 22** Michael Gielen conducts Weber's Overture to *Oberon*, Carter's Piano Concerto with soloist Ursula Oppens; and Schubert's Ninth Symphony.

**July 29** Bernard Rubinstein conducts Strauss' *Don Juan*, Op. 20; the world premiere of Taxin's Concerto for Brass Quintet and Orchestra; Garbrieli's Canzoni; and Mendelssohn's Fifth Symphony.

## 4:00 pm About Books and Writers with Robert Cromlo

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

## 4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local broadcast made possible with funds by Medford Steel and Medford Blowpipe.

## 5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

## 6:30 pm Siskiyou Music Hall

**July 1** STRAVINSKY: Duo Concertant

**July 8** MOZART: String Quartet No. 17 in B-flat

**July 15** DIAMOND: Rounds for String Orchestra

**July 22** FARINA: Sonata tertia detta la Moretta

**July 29** BEETHOVEN: Symphony No. 6 (Pastorale)



## SCHOOL OF EDUCATION- PSYCHOLOGY

### 9:00 pm Bloomsday IV

NPR presents an eight-part series from the fourth annual Bloomsday Celebration in New York, including dramatic readings of James Joyce's *Ulysses*, *Finnegan's Wake*, *Dubliners*, and *Portrait of the Artist*, plus music of the time and other surprises. Participants include Tammy Grimes, Ray Goulding (of Bob and Ray), and Fritz Weaver.

### 9:30 pm BARD - Bay Area Radio Drama

Original radio dramas by leading West Coast playwrights, novelists and screenwriters are featured in this seven-part presentation, Produced by BARD and KPFA-FM, Berkeley.

**July 1 Tongues** by Sam Shepard and Joseph Chaikin. This experimental piece features an episodic monologue performed by Chaikin while Shepard accompanies him on a wide assortment of percussion instruments.

This concludes the BARD series.

### July 9 SPECIAL: The War In Heaven

BARD fans will appreciate another Sam Shepard/Joseph Chaikin collaboration. This poetic drama, written by Shepard, depicts the struggle of a captured angel caught between two worlds.

### 9:30 pm A Private Space: The Personal Diaries of Women. Beginning July 16.

Dramatic performances by today's leading actresses, including Academy Award nominee Glenn Close and Emmy-Award winner Nancy Marchand. This six-part series explores the thoughts and dreams of some of history's most notable women.

**July 16 Travellers** Nancy Marchand portrays Josephine Peary, who travelled to Greenland along with her husband, Commander Robert Peary. Paddy Croft stars as the inimitable mystery writer Agatha Christie, who was in Syria with her archaeologist husband in the 1930s.

**July 23 Andrea Lee** A vivid account from personal journals recreates this woman's journey and life in the Soviet Union in 1978.

**July 30 Social Activists** Spanning one hundred years of activism, this episode explores the life of Charlotte Forten, a young black teacher during the Civil War, and Barbara Deming, a 1960s civil rights supporter.

### 10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

### 2:00 am Sign-Off



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## SOUTHERN OREGON STATE COLLEGE

# TUESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Meridian**

7:50 am Community Calendar

9:15 am Calendar of the Arts

**9:45 am 900 Seconds**

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark Cottage Bakery, Asbland.*

**10:00 am First Concert**

**July 2** DVORAK: Two Waltzes

\* **July 9** RESPIGHI: Pines of Rome

\* **Jul 16** MENDELSSOHN: Symphony No. 3 (Scottish)

**July 23** SAMMARTINI: Recorder Concerto in F

**July 30** MOZART: String Quartet No. 2 in D

**12:00 n KSOR News**

*Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Asbland.*

**2:00 pm Cleveland Orchestra**

**July 2** Christoph von Dohnanyi conducts Bartok's Divertimento for Strings (1939); Janacek's *Taras Bulba*, and Brahms' Piano Concerto No. 1 in D, op. 15, with soloist Alfred Brendel.

**July 9** Christoph von Dohnanyi conducts *Men and Mountains* by Ruggles; The Symphonie espagnole, Op. 21, by Lalo, with soloist Schlomo Mintz; and The Symphony No. 8 in G, Op. 88, by Dvorak.

**July 16** Christoph von Dohnanyi conducts two works: Mendelssohn's Symphony No. 3 in A, Op. 56 (Scottish), and Brahms' Piano Concerto No. 2 in B-flat, Op. 83, with soloist Emanuel Ax.

**July 23** Jahja Ling conducts Mendelssohn's Violin Concerto in E with soloist Nadia Salerno-Sonnenberg; and Prokofiev's Symphony No. 5, Op. 100 (1944).

**July 30** Charles Dutoit is guest conductor for performances of Liszt's Piano Concerto No. 1 in E-flat with soloist Joela Jones; and Dvorak's Symphony No. 9 in E, Op. 95 (New World).

**4:00 pm Horizons**

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

**July 2 Profile: Nikki Giovanni** Black poet Nikki Giovanni reflects on her life and her upcoming European tour.

**July 9 Voluntary Project:** A look at

different programs established to provide voluntary funding support and training to low-income village women in Jamaica, Brazil and Kenya.

**July 16 Nepal's Rural Credit Project** Nepali women describe their attempts to obtain bank loans.

**July 23 The Mother's Club of Bolivia** Low-income women organize to establish community warehouses, communal bakeries, and solar-heated showers.

**July 30 Women and the Water Project** Rural women describe their search and success in bringing water closer to their homes in western Kenya, an area with no irrigation.

**4:30 pm Fresh Air**

This new series from NPR features award-winning interviewer Terry Gross in a series of conversations with figures in politics, literature and the arts.

**July 2 John Sayles**, screenwriter, director and actor (*Return of the Secaucus 7*, *Baby It's You*, *The Brother from Another Planet*) recalls what it was like writing for B-movie maven Roger Corman, and considers some of the chances he's since taken as an independent feature filmmaker.

**July 9 Graco Paley** reads from her short stories work and describes growing up in the Bronx during the depression.

**July 16 John Waters**, independent filmmaker of *Pink Flamingos* and *Polyester* fame discusses his lifelong obsession with bad taste.

**July 23 Richard Stoltzman**, the internationally-acclaimed clarinet virtuoso, describes his efforts to bring classical music to a wider audience.

**July 30 Lyricist Sammy Cahn**, sings some of his most famous songs and reminisces about writing lyrics for such legends as Bing Crosby, Mario Lanza, Frank Sinatra and Fred Astaire.

**5:00 pm All Things Considered**

*Local funds: William Epstein, M.D., Asbland; Earl H. Parrish, M.D., Medford; and Computerland, Medford.*

**6:30 pm Siskiyou Music Hall**

**July 2** WAGNER: Overture to "The Flying Dutchman"

\* **July 9** TARTINI: Violin Concerto in G  
**July 16** C.P.E. BACH: Concerto in E-flat for Piano, Harpsichord and Orchestra

**July 23** JANACEK: Mladi

**July 30** SCHEIN: Suite No. 3 in A

**9:00 pm Bradbury 13**



Science fiction master Ray Bradbury hosts a series of 13 half-hour radio dramas based on some of his most famous and spell-binding tales. This series first aired on KSOR last year.

*Local funds by Bloomsbury Books, Ashland.*

**July 2 Here There Be Tygons** Travelers to a far-flung galaxy are seduced by a forlorn planet.

**July 9 The Happiness Machine** Leo Auffman, self-appointed inventor, builds the world's first happiness machine.

This concludes the series.

**9:00 pm A Canticle for Liebowitz.**

**Beginning July 16**

A 15-part series based on the classic science fiction novel by Walter Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth.

**July 16** The church is humankind's only connection to the mysterious 20th century as the story of Brother Francis begins.

**July 23** Brother Francis stumbles upon the ruins of an ancient fallout shelter, and artifacts which may have belonged to the legendary monk, Isaac Liebowitz.

**July 30** Brother Francis shares his discovery

of Liebowitzian relics with the skeptical monastery leader, Dom Abbot Arkos.

**9:30 pm Midnight**

A repeat of a horror and suspense series, produced by Roger Ritner. Series concludes July 2

**9:30 pm Moon Over Morocco.**

**Beginning July 9**

Listeners can follow further adventures of hero Jack Flanders in this series from ZBS Media.

**July 9 The Lost World** Jack Flanders arrives in Tangier to search for the lost knowledge of natural magic.

**July 16 A Touch of Casablanca** Jack Flanders dodges disaster before deciding to leave Tangier for Marrakesh.

**July 23 Night Flight to Marrakesh** Jack Flanders and his friends catch a bus to a local festival in Marrakesh, searching for the secret gateway to the knowledge of natural magic.

**July 30 The Marrakesh Intrigue** Jack Flanders puts himself into a trance, and disappears through the magic gateway.

**10:00 pm Post Meridian**

Jazz selected for the late night.

**2:00 am Sign-Off**



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# W E D N E S D A Y

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am About Women**

Your host is Esther Nitzberg  
Funds for local broadcast provided by  
Valley Chevrolet, Medford.

**10:00 am First Concert**

- \* **July 3** JANACEK: Concertino
- July 10** MOSCHELES: German Dances
- \* **July 17** SCHIKEL: *Unbegun* Symphony
- July 24** GAUBERT: Sonate
- July 31** MENDELSSOHN: Overture to *A Midsummer Night's Dream*

**12:00 n KSOR News**

Local funds by Jerry Barnes, Shearson Lehman,  
Downtown Ashland.

**2:00 pm Tonight at Carnegie Hall**

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**July 3** Iona Brown conducts the Academy  
of St. Martin-in-the-Fields in two works: *The  
Holberg Suite* by Grieg, and *Divertimento for  
Strings* by Bartok.

**July 10** A recital by soprano Margaret  
Price, which includes works by Strauss and  
Mahler.

**July 17** Neville Marriner conducts the  
Minnesota Orchestra in the New York  
premiere of *Casa Guidi: Five Songs for  
Mezzo and Orchestra* by Argento; and *Phies  
of Rome*, by Respighi. Frederica von Stade is  
the soloist.

**July 24** Cellist Yo-yo Ma and pianist  
Emanuel Ax perform the first movement from  
Bach's Pastorale in F, BWV 590, and  
Mendelssohn's Sonata No. 2 in D, Op. 58.

**July 31** Erich Kunzel conducts the Cincin-  
nati Pops in works by Offenbach and  
Gershwin.

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly explora-  
tion of a wide variety of composers' styles and  
musical formats.

**July 3** The Northeastern University  
Chamber Singers perform music of William  
Billings, including *Lamentation Over Boston*  
and *Jargon*, and harpsichordist Mark Kroll  
plays James Hewitt's *The Battle of Trenton*.

**July 10** Musicologist Joseph Payne joins  
Roland Nadeau in an excursion into the life  
and creations of Domenico Scarlatti, whose  
300th birthday is celebrated this year.

**July 17** In Roland Nadeau's continuing  
showcase of young American artists, Susan  
Bradbury performs a wide variety of music by  
Chopin and Albeniz, and her solo version of  
Gershwin's *Rhapsody in Blue*.

**July 24** Boston Symphony Orchestra  
Bassist Edwin Barker joins Roland Nadeau in  
a look at the duties and performance skills re-  
quired of a principal chair in a major sym-  
phonic ensemble.

**July 31** Roland Nadeau turns listener's  
attention to Beethoven's five piano concertos,  
and the composer's evolution of spirit and  
technique that they exhibit.

**4:00 Studs Terkel**

*Acquisition funded by Casa del Sol, Ashland.*

Author, critic, folklorist and lecturer Terkel  
presents interviews, dramatic readings and  
sound tributes.

**July 3** Studs reads "The Good Tears," a  
chapter from Louise Erdrich's novel *Love  
Medicine*.



**July 10** Ray Hooker, cultural director for the Atlantic-region community of Nicaragua, discusses the state of Nicaragua today, and his experiences when captured by the Contras.

**July 17** Poet Allen Ginsberg discusses his latest anthology, *The Collected Poems of Allen Ginsberg*.

**July 24** A lively interview with composer-conductor Leonard Bernstein.

**July 31** An interview with Richard Severo, author of *Lisa H*, the story of a young woman's struggle with neurofibromatosis (the disease which afflicted the "Elephant Man").

#### **5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

#### **6:30 pm Slaklyou Music Hall**

*Funded by John G. Apostol, M.D.P.C., Medford.*

**July 3** VIVALDI: Recorder Concerto in F

**July 10** ROMERO: Dialogos

**July 17** C. SCHUMANN: Three Romances, Op. 22

**July 24** HAYDN: Scherzando No. 6 in A

**July 31** BRAHMS: String Quintet in G, Op. 101

#### **9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

#### **9:30 pm Lord Peter Wimsey**

This month begins a six-part adaptation of Dorothy L. Sayers' story *Strong Poison*.

**July 3 Old Balloy** Lord Peter finds himself enchanted by the beautiful Harriet

Vane, a murder mystery novelist accused of killing her lover.

**July 10 Ten Minutes in Bloomsbury** Lord Peter offers a startling proposal to the suspected murderess.

**July 17 Norman Urquhart** A distant cousin of the deceased arouses Lord Peter's suspicion.

**July 24 Miss Murchison** Attempting to prove Harriet Vane's innocence, Lord Peter calls on the capable Miss Murchison to seek employment at the suspicious Mr. Urquhart's office.

**July 31 Pongo** The mysterious powers of the Ouiji board uncover startling clues.

#### **10:00 pm Jazz Summit**

This new series from National Public Radio replaces "Sidran on Record" for the summer with some of the giants of jazz in live performances.

**July 3** Sets by Lionel Hampton and His Orchestra, vocalist Bobby McFerrin (who will perform at this summer's Britt Jazz Festival), Eddie "Cleanhead" Vinson, and Richie Cole.

**July 10** An all-star lineup includes Bennie Carter, Richie Cole, Eddie "Lockjaw" Davis, James Moody, Al Cohn, Ernestine Anderson, and Clark Terry.

**July 17** Lionel Hampton and His Orchestra are featured.

**July 24** Performances by Shelly Manne, Monty Budwig, Frank College and Bobby McFerrin.

**July 31** Richie Cole and Alto Madness are featured, along with Janis Siegel.

#### **11:00 pm Post Meridian**

More jazz for the night time.

#### **2:00 am Sign-Off**



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# THURSDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anté Meridian**

**9:45 am Veneration Gap**

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host Marjorie McCormick.

*Funding for broadcast is provided by Royal Oak Retirement Residence, Medford*

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**July 4**

**10 am-4 pm**

**Fourth of July Music Festival '85**

A special program of American music from National Public Radio. Features performances of music by America's best composers, including Aaron Copland, William Schuman, Charles Ives, Edward MacDowell, Virgil Thomson, Samuel Barber and Morton Gould.

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**10:00 am First Concert**

**July 4** Pre-empted by July 4th specials.

**July 11** PACHELBEL: Partita No. 4 in B-flat

**July 18** COPLAND: Our Town

**July 25** HANDEL: Oboe Sonata in C Minor

**12:00 n July 4 Ashland City Band**

A July 4th tradition! Raul Maddox will lead the Ashland City Band in its famous July 4th concert, including many favorite marches. Dennis Sherwood hosts this live broadcast from the Butler Bondshell in Ashland's Lithia Park.

**12:00 n KSOR News**

*Funded by Jerry Barnes, Shearson Lehman, Doughton Ashland.*

**2:00 pm Music from Europe**

A series of performances by great European orchestras. *Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.*

**July 4** Pre-empted by July 4th special.

**July 11** The Berlin Philharmonic, the Moscow Philharmonic and the Zagreb Philharmonic perform works by Kirchner, Liszt and Beethoven.

**July 18** The BBC Symphony, the Berlin Philharmonic and the Moscow Philharmonic are featured in works by Villa-Lobos, Beethoven, Bach and Rachmaninoff.

**July 25** This program spotlights performances by The King's Singers, the Opera Orchestra of Lyon, pianist Alfred Brendel, the Kreuzberger Quartet and the Czech Radio Symphony Orchestra.

**4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland.*

*Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

**June 4 Sexually Speaking** Clinical psychologist Dr. Lonnie Barbach talks about how our sexual attitudes have radically altered during the last decade. She stresses the importance of sexuality and intimacy to relationships, as well as their connections to all aspects of life and living.

**July 11 New Birth/Now World**

Michael Odent, the French physician/surgeon who has created a worldwide movement to reform and humanize the birth experience speaks of the origins and reasons for his approach.

**July 18 Inward Bound** Psychologist Michael Brown leads Wilderness Vision Quests throughout the U.S. and Canada, taking people into "wild and natural areas to be free of cultural noise." Joining Brown in this conversation is Ed Gund, a WVQ participant.

**July 25 Doing What You Love and Making Money Too**

Nancy Anderson provides a wealth of wisdom and myriad ways to discover your passion and follow your heart to a financially and personally rewarding career. She emphasizes the need to choose work that you love in order to lead a fully productive and integrated life.

**5:00 pm All Things Considered**

*Local funds: William Epstein, M.D., Ashland; Earl G. Parrish, M.D., Medford; and Computerland of Medford.*

**6:30 pm Siskiyou Music Hall**

**July 4** DVORAK: String Quartet in F ("American")

**July 11** BEETHOVEN: Sonata or Piano and Cello in G Minor, Op. 5, No. 2

**July 18** CORELLI: Concerto Grosso in F, Op. 6, No. 6

**July 25** SAINT-SAENS: Clarinet Sonata, Op. 167



### 7:30 pm Ashland City Band

Live from the Butler Band Shell in Lithia park, Raoul Maddox leads the band in pops, classics, and traditional marches. Dennis Sherwood is your host. The band will not perform an evening concert on July 4.

*Funding by the Ashland Hills Inn and the Daily Tidings in Ashland*

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### July 4 Special

8:00 pm

### American History in Song and Symphony

A musical history lesson as taught by this country's finest composers. Hosted by NPR's Fred Calland.

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### 9:00 pm Chautauqual

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

### 9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by *New Letters Magazine*, the program hosts talk with poets, artists, and writers, with readings of their works.

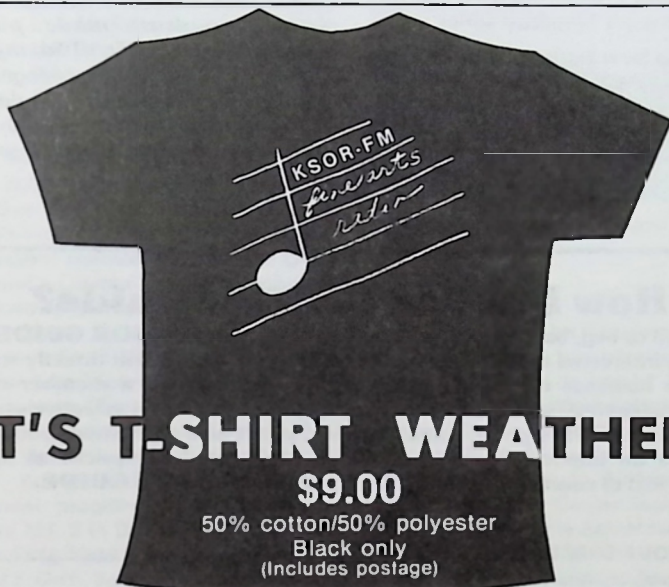
### 10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

### 10:45 pm Post Meridian

Jazz selected for a goodnight.

### 2:00 am Sign-Off



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# FRIDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**July 5** MOZART: Serenade No. 11 in E-flat

**July 12** TCHAIKOVSKY: Marche Slave, Op. 31

**July 19** KHACHATURIAN: Sonatina

**July 26** CHERUBINI: Sinfonia in D

**12:00 n KSOR News**

*Funded by Jerry Barnes, Sbearson Lehman, Downtown Ashland.*

**2:00 pm San Francisco Symphony**

**July 5** Antal Dorati conducts his own Piano Concerto, with soloist Ilse von Alpenheim; Bartok's *Two Pictures*, and Dvorak's Symphony No. 8. This is the final concert in this season's broadcast series.

**2:00 pm The New England Bach Festival. Beginning July 12**

Concerts from the New England Bach Festival, held in New York's Symphony Space, feature internationally-acclaimed artists performing works by J.S. Bach

**July 12** Pianist Charles Rosen performs Bach's *Goldberg Variations*, BWV. 988.

**July 19** The early music ensemble Concert Royal performs four works by Bach: Harpsichord Concerto No. 1 in D Minor, BWV 1051, Cantata No. 82, "Ich habe genug," a collection of arias, and the Orchestral Suite No. 2 in B Minor, BWV 1967.

**July 26** David Waitzman and Friends perform two sonatas, including the Trio Sonata in C Minor for Flute, Violin and Continuo from *The Musical Offering*.

**4:00 pm Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings & Loan.*

**July 5** Paul Smith, longtime accompanist to Ella Fitzgerald, plays dazzling solos in "Send in the Clowns", and "Over the Rainbow," and joins Marian for a duet on "Here's That Rainy Day."

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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**July 12** **Dave Brubeck** shares the stage with Marian, improvising on a theme by Chopin, and presenting a special version of "St. Louis Blues."

**July 19** **Joyce Collins** solos on Leonard Bernstein's "Some Other Time," and her own composition "Marjolane."

**July 26** **Art Hodes**, one of the all-time greats in traditional jazz, displays his phenomenal keyboard technique in "Grandpa's Spells," and joins Marian for a duet of "The Preacher."

#### **5:00 pm All Things Considered**

*Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

#### **6:30 pm Siskiyou Music Hall**

**July 5** ROSSINI: Overture to "Ricciardo e Zoraide"

**July 12** TELEMANN: Methodical Sonata in D for Recorder and Continuo

**July 19** HAYDN: Symphony No. 85 ("La Reine")

**July 26** DVORAK: Piano Trio in F Minor, Op. 65

#### **8:00 pm New York Philharmonic**

**July 5** Zubin Mehta conducts Beethoven's *Leonore* Overture No. 3 in C, Op. 72A; Beethoven's Violin Concerto with soloist Pinchas Zukerman; Bernstein's *Candide* Overture; Copland's *Quiet City*, and Gershwin's *An American in Paris*.

**July 12** Zubin Mehta conducts Brahms's Symphony No. 4 in E Minor, Op. 98; Bach's Concerto for Two Violins in D Minor, BWV 1043, with soloists Charles Rex and Kenneth Gordon; and Beethoven's Piano Concerto No. 3 in C Minor, Op. 37, with soloist Gavin Martin.

**July 19** Kurt Masur is guest conductor for an all-Handel program, including: Water Music, Suite No. 2 in D; Coronation Anthem No. 2, *The King Shall Rejoice*; and *Ode for St. Cecelia's Day*. Soloists include soprano Arlene Auger, and tenor Philip Creech.

**July 26** Jiri Belohlavek is guest conductor in performance of Bartok's *Divertimento* for String Orchestra; Beethoven's Piano Concerto No. 5 in E flat, Op. 73, with soloist Claudio Arrau; and Dvorak's Symphony No. 7 in D Minor, Op. 70.

#### **10:00 pm American Jazz Radio Festival**

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.



Jazz Pianist Marian McPartland

**July 5** Highlights include an exciting duet of duos, featuring jazz pianist/singer Amina Claudine Myers with bassist Jerome Harris, and famed pianist Roger Kellaway with bassist Michael Moore.

**July 12** Performances by three headliners from the Gramavision All-Stars II concert at Boston's Berklee Center include the John Scofield Quintet, the Bob Moses Sextet (who will perform at this summer's Britt Festival in Jacksonville), and pianist Anthony Davis.

**July 19** Dave Frishberg performs a rare solo piano concert at Norfolk, Virginia's Chrysler Museum.

**July 26** Concert highlights from Seattle's Jazz Alley Downtown feature the popular George Cables Trio, with pianist Cables, bassist Gary Peacock and drummer Victor Lewis.

#### **12:00 m Post Meridian**

Jazz to end the week.

#### **2:00 am Sign-Off**

# SATURDAY

\* by date denotes composers birthdate

## 7:00 am Ante Meridian

Includes:

8:30 am Diana Coogee commentaries

9:30 am Future Forward: Arts commentaries for the '80s.

## 9:45 am Parents, Taxpayers and Schools

## 10:00 am Jazz Revisited

Host Hazen Schumacher with a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.*

**July 6** Versions of "Lazy Daddy," "Clarinet Marmalade," and "Mandy, Make Up Your Mind," from the 1920s and 1940s, featuring Tommy Dorsey and the New Orleans Rhythm Kings.

**July 13** Selected recordings from the Time-Life *Giants of Jazz* album of Kenneth "Red" Norvo.

**July 20** Recordings on the short-lived Musicraft label, featuring Ellington, Shaw, Boyd Raeburn and others.

**July 27** Early vocals by Louis Armstrong, paired with the same tune sung by others.

## 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

## 11:00 am The Dallas Opera

NPR presents its summer opera season with a series of encore performances recorded during the 1981 and 1982 seasons.

*Local broadcast made possible by Sun Studs, Inc. of Roseburg.*

**July 6** *Madama Butterfly*, by Puccini. Elena Mauti-Nunziata sings the title role with Ermanno Mauro as Lt. Pinkerton, Joyce Gerber as Suzuki, and David Holloway as Sharpless; Nicola Rescigno conducts.

**July 13** *Lucia di Lammermoor*, by Donizetti. Ruth Welting sings the title role with Alfredo Kraus as Edgardo, Lorenzo Saccomani as Enrico, and Mario Rinaudi as Raimondo; Nicola Rescigno conducts.

**July 20** *Der Rosenkavalier*, by Richard Strauss. Elisabeth Soederstrom sings the role of the Marschallin with Katharine Ciesinski as Octavian, Costanza Cuccaro as Sophie, and Manfred Jungwirth as Baron von Ochs. Berislav Klobucar conducts.

**July 27** *Gianni Schicchi*, by Puccini, and *I Pagliacci* by Leoncavallo. Nicola Rescigno conducts both operas with Paolo Montarsolo singing the role of Gianni Schicchi and Maria Spacagna as Lauretta. James McCracken is Canio in *I Pagliacci*; Patricia Craig is Nedda.

## 3:00 pm St. Louis Symphony Orchestra

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public Radio with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S.

**July 6** Mark Elder conducts Bartok's Third Piano Concerto with soloist Malcolm Frager, Britten's *Four Sea Interludes* from the opera *Peter Grimes*, and Dvorak's Fifth Symphony.

**July 13** Erich Leinsdorf conducts Mozart's Symphony No. 41 in C, K. 551 ("Jupiter"), and Stravinsky's *Le Sacre du printemps*.

**July 20** Dennis Russell Davies conducts



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Stravinsky's Violin Concerto with soloist Salvatore Accardo, Strauss' *Don Juan*, Op. 20, and Ives' Second Symphony.

**July 27** Dennis Russell Davies conducts a program of music by Wuorinen, Vivaldi and Mozart, as well as Shostakovich's Second Piano Concerto, with soloist Juliana Markova.

**5:00 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

**6:00 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

**6:30 pm Floa Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**July 6** Well-known banjo player Tony

Trischka and his group Skyline perform progressive bluegrass music, and traditional balladeer Cindy Mangson is joined by her good friend, guitarist Ann Hills. Larry Rand is host.

**July 13** Highlights from past performances are featured on this "best-of" program.

**July 20** Larry Rand hosts this program featuring singer-songwriter Thom Bishop, the a cappella sounds of the barbershop quartet Chicago Natural Gas, and singer-guitarist Barb Silverman.

**July 27** Art Thieme hosts the "old wave/new time" music of the popular ensemble Ira Rose and Riffraff, along with the Polish music of the Lira Singers, and the acoustic music of Barbara Bailey Hutchison.

**8:30 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

**10:30 pm The Blues**

Your host is Lars Svendsgaard.

**2:00 am Sign-Off**

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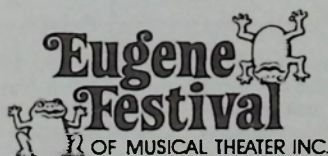
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## The Magic Darkened

The magic darkened  
in the Spring  
by then  
the sphere was faint  
    a spirit broke  
    by sense of touch

deranged  
by words of assent  
was, yes,  
clearly no

Sit by the sky with me  
one last time  
oh you love  
for all the world  
like the fool that  
I am  
that I am

—Davia M. Elliott

**Davia M. Elliott** is a native Oregonian in her fourth year at SOSC. She was awarded a Robert Ruhl Learning Fellowship and received the Art Kreisman Creative Writing Award in 1983. This is her second published poem; the first appeared in her grade school newspaper in 1958.



## The Pearl

Close me up.  
A hand  
tightly folded.  
Bring all the fingers together, one by one  
touching the palm.  
Turn the lock  
thrust the rattling shades down to the windowsill.  
Let them be still.  
I don't want any more.

Like an oyster  
let me take that biting grain of sand  
With each tide  
I will wedge it closer to my heart,  
curl inward,  
claim for my own the despair, the grace.  
Tomorrow it will emerge  
layer by layer,  
perfect,  
and drop into the sea.

—Ann Denney Bunker

**Ann Denney Bunker** grew up in San Francisco, and has lived in the Rogue Valley for four years. She works presently for the Jackson County Library system writing articles highlighting its volunteers.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/JULY 1985/41

## Director's Desk contd.

Again from *Broadcasting* magazine:

A number of public television executives, who asked not to be named, expressed disappointment with Landau's reaction to the CPB president's resignation, particularly her blistering May 17 verbal against Pfister in a St. Francis Hotel corridor in San Francisco. The incident, which took place before startled reporters as Pfister left a PBS convention podium for a prearranged news conference, occurred when Landau inadvertently crossed his path.

"You're incredible, Ed Pfister, You're just incredible," Landau shouted, after accusing the executive of grandstanding. "You don't know the meaning of the word honest, Ed Pfister. You don't give a damn about this organization." Then, turning away, she said in a lower voice: "You're a (expletive deleted)."

Again from *Current*:

Pfister, looking embarrassed, hurried into the press room for an impromptu news conference. Asked by a reporter if he thought Landau's outburst was in response to something in his speech, Pfister suggested, "Perhaps it was the truth..." A source close to CPB confirmed reports that Pfister's days at the Corporation have been numbered. The source speculated that it wasn't the result of the vote withdrawing CPB support of the trade delegation, but the breakdown of the vote itself that prompted Pfister's resignation. "There's no way Pfister could run the corporation." "Sonia is a pathological ideologue," the source told *Current*. "You can say she's a looney, but her goals and objectives *are* supported; the Board's behind her. She's got the votes."

From the *Public Broadcasting Report*:

After she had calmed down, Landau held hastily called news conference to say Pfister was "at best tacky, and very arrogant" and his speech "really stunk." Self-described "political person," Landau said she was sick of people comparing current board situations to what happened during Nixon

Administration, when White House sought to pressure public broadcasting into supporting it: "People have to get off this issue."

That night, as Pfister and several others were walking through crowded hotel lobby, witnesses said (John Corry (Landau's husband and *New York Times* television critic) grabbed Pfister by coat labels, spun him away from group, used 3-4 expletives and threatened to break his neck. Then, witnesses said, Sonia Landau stepped between them and ordered Pfister to be out of CPB office by May 20.

Edward Pfister's resignation as president of CPB May 16 followed months of deteriorating relations with Board... Philosophical differences were said to be at root of Pfister's difficulties with CPB chairman Sonia Landau, began when when conservative Republicans took control of board last year.

*Broadcasting* magazine ran an editorial comment on the affairs headlined "Flag at half mast at CPB." The editorial stated:

May 15, 1985 was a sad day for public broadcasting. That's when a partisan majority of the Board of Directors of CPB voted to disallow the president of that organization to follow through with plans to investigate prospects for a television exchange with the USSR. In one stroke CPB sundered 18 years of independence from the administration in power. Far from operating as a shield against others who would curb public broadcasting's professional independence, it turned a knife on its own...

It's not easy to see a happy way out of all this, although it surely rests with the choice of Pfister's successor. He or she must be at once strong enough to resist misguided pressure from the Board and optimistic enough to walk into so politicized an atmosphere in the first place. Even then it will take time—and a return to first principles—before confidence in this institution can be restored.

**Ronald Kramer**  
Director of Broadcast Activities



## Shakespearean Festival contd.



The outdoor Elizabethan Stagehouse (left) and the elegant Angus Bowmer Theatre (right)

Paul Nicholson praised the production staff of the Festival, saying that they "are extraordinarily talented and ingenious people who are involved and motivated to stay within their respective budgets." He related a production horror story of *The Tempest* which took place at another theatre in the country, using the story as an example of that sort of loose-socketed management which could *never* happen at the Festival: the production was budgeted at \$10,000. There was a glitch and it was rebudgeted at \$29,000. Something else came up and it was adjusted to \$50,000. The final production cost? Ninety-six thousand dollars.

Nicholson said, "Unlike that story, we are fiscally responsible and growing in prudent ways. We'll never go out on a limb or gamble."

That very cautious attitude caused some concern with Jerry Turner, Art Director. A shaggy, intelligent, and introspective charmer, Turner analyzed the historical manner in which arts have been supported in this country.

"At the turn of the century, the Arts were supported by the robber barons, the Huntingtons, the Rockefellers, and the rest of them. They supported the Arts more as a gesture toward supporting their own class structure...a case of noblesse oblige, if you will. They had a notion that payments of this nature had to be made. Now, however, that does not exist. Corporations have a commercial conscience with motives geared not toward art for art's sake, but toward generating a positive image for their corporations. As a public, we think in terms that demand to be quantified.

"Although there is a consciousness on behalf of educated people that theatre is

an important part of life, historically, there is no long-term commitment toward funding for the Arts. When a theatre or arts association creates a board of lay members (consisting of dentists and accountants) to raise money...how can an independent artist retain his or her autonomy while having to be responsive to the demands made by those boards? For the first time a nation has established a tax system that offers financial grants to the Arts. But along with that comes a central office in Washington that dictates what role art plays in our society.

"When an institution like the Oregon Shakespearean Festival becomes established as such, it tends to develop greater needs than the original and real work: producing plays. Everything is thought of in cautious terms of maintaining an 85 percent audience capacity. Artistically, this is limiting. Can you imagine Picasso sitting down and premeditating a creation based on its widest possible marketing appeal?

"The bottom line is that we must simply pay for ourselves. This may mean significantly enlarging the facility, or watering down the productions, or charging more for tickets. Not very attractive options.

"But we could save a lot of money if we could present our plays in the nude," Jerry Turner laughed, "but that would probably generate massive numbers of tattoo artists in the community."

When asked about the next fifty years, Turner said, "I can imagine a time when nobody produces Shakespeare anymore. But of course we will."

---

*Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Asbland.*

## MARATHON REPORT — and thanks!



"8½" may mean one thing to classic film buffs, but at 2:55 p.m. on April 30, it meant the shortest marathon in KSOR history as a flurry of pledges ended the Spring Marathon. The final tally of 1514 pledges pushed the total over the \$55,000 goal to a grand total of \$56,313.

As we plan for the future, of course, the "8½" raises hopes that *all* marathons can be 8½ days long—or less! We are optimistic.

We thank each of you for this very special support. Our thanks also to the more than 100 volunteers who assisted us by answering telephones and helping shuffle the voluminous paperwork of the marathon.

Part of that paperwork shows geographical tallies that place 46% of the pledges in the main transmitter area, with 54% of the pledges coming from translator communities:

Jackson County	46%
Coos County	8%
Curry County	3.5%
Del Norte	2.4%
Douglas County	7.9%
Josephine County	8.8%
Klamath County	6.9%
Lake County	1%
Siskiyou County	7.2%
Others	.8.6%

Our thanks also go to the many individuals and businesses who provided cash challenges, food and drink for volunteers, and the many interesting gifts used as incentives for pledges during the marathon:

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 The Auto Farm, Klamath Falls  
 Ashland Soy Works, Ashland  
 Ashland Video, Ashland  
 Avon Books, New York  
 Bandon Art Glass, Bandon  
 Todd Barton, Ashland  
 Beanery, Ashland  
 Benjamin Franklin Federal Savings & Loan  
 Bish Gardens, Talent  
 Wild Blackberry Festival, Cave Junction  
 Blackstar Studio, Medford  
 Blue Dragon Bookshop, Ashland  
 Britt Classical Festival  
 Britt Dance Festival  
 Campus Drive In, Ashland  
 Candy Wooding, Ashland  
 Larry Cavalier, Grants Pass  
 Chadwick Strawberries, Cave Junction  
 Chamber Music Concerts, Medford  
 Chata Restaurant, Talent  
 Charleston Pottery, Bandon  
 Richard Chasm, Roseburg  
 Chateaulin Restaurant, Ashland  
 Chim-Chiminey Sweepers, Grants Pass  
 Bob Clark of Watson & Clark, Coquille  
 Clark Cottage Bakery, Ashland  
 Ann Clouse, Central Point  
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 Coquille Valley Shoe Repair, Coquille  
 Darnell Design, Ashland  
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 Dutch Novelties, Ashland  
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 Dennis Epstein, Cave Junction  
 Farrago Chocolates, Talent  
 Jackie Flory, Ashland  
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Harriett Rex-Smith, Ashland  
 Larry Rice, Medford  
 River Bend Belgians, Yreka  
 Carolyn Robbins, Rogue River  
 Rock Creek Nut Company, Williams  
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 Rogue Music Theatre (RCC), Grants Pass  
 Rogue Opera, Ashland  
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 Spinners Arms, Mt. Shasta  
 Sprouting Publications, Ashland  
 Stage Coach Farms, Talent  
 Gwen Stone, Montague  
 Stoneware Designs, Ashland  
 Carlyle Stout, Medford  
 Sundance Designs, Medford  
 Swan Bakery, Klamath Falls  
 Kathy Swarts, Ashland  
 Myra Thompson, Ashland  
 Therapeutic Massage & Polarity Center,  
 Mt. Shasta  
 Tick Tocks Shoppe, Mt. Shasta  
 Eric Tingstad  
 Toful The Clown, Ashland  
 Turtle River Rafting Co., Mt. Shasta  
 Two Stiffs Who Need Work, Ashland  
 Glenn Tyler, Lakeview  
 Umpqua Actors Community Theatre,  
 Roseburg  
 Vera Morrell, Medford  
 Deirdre Vaddavetz, Ashland  
 A Vintage Affair, Roseburg  
 Village Gallery, Jacksonville  
 Walmar Computer Center, Roseburg  
 Claude-Marie Ward, Ashland  
 White Birch Woolies, Grants Pass  
 White Wing Cleaning Specialists, Ashland  
 Wildlife Safari, Winston  
 Yarntwister, Ashland

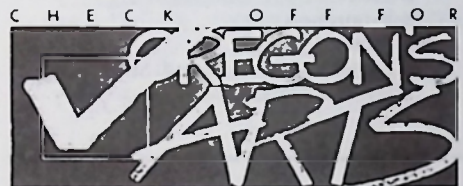
- 13 thru 21 Jacksonville Museum Quilters Annual Show**  
U.S. Hotel  
(503) 899-1847 **Jacksonville**
- 14 Meeting: Watercolor Society**  
2 pm, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 14 & 15 Pickle Family Circus**  
(503) 347-2331 **Bandon**
- 14 thru 16 Britt Childrens' Festival**  
Peter Britt Gardens  
(503) 773-6077 **Jacksonville**
- 15 thru 19 Watercolor, Photography and Poetry Workshops** in conjunction with Coast Music Festival. For schedules and registration, contact Southwestern Oregon Community College  
(503) 888-2525 **Coos Bay**
- 15 thru 22 Oregon Coast Music Festival**, day and evening  
(503) 269-4150 **Coos Bay**
- 16 Concert: Impact Brass & Singers from Ozark Bible College**  
7:30 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 17 Books and Bagels**  
12:15 pm in the Library  
Umpqua Community College  
(503) 440-4600 **Roseburg**



Riders in the Sky

- 18 Concert: Riders in the Sky**  
"Country-by-the-Sea" series  
8 pm, Harbor Hall  
210 Second St., Old Town  
(503) 347-9712 **Bandon**
- 18 thru 20 Britt Bluegrass Festival**  
Peter Britt Gardens  
(503) 773-6077 **Jacksonville**
- 19 thru Aug 12 Exhibit: Mask Show. Mixed media by Jan Sousa, Chris Schneider, Cici Brown, Debbie Fisher, Richard Fox and Jim Robinson**  
Reception: Fri July 19, 5:30-7:30 pm  
Lithia Creek Arts  
Mon-Sat 10-5:30 pm; Sun 11-4 pm  
31 Water Street  
(503) 488-1028 **Ashland**

- 19 Film: Robert Altman's "Nashville". "Country-by-the-Sea" series.** 8 pm, Harbor Hall  
210 East Second Street, Old Town  
(503) 347-9712 **Bandon**
- 24 Book and Breakfast** 6:30 am  
Sponsor: Douglas County Library  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 **Roseburg**
- 25 Umpqua Valley Weavers Guild**  
10 am, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 26 Concert: Berline, Cray, and Hickman.** "Country-by-the-Sea series.  
8 pm, Harbor Hall  
210 Second Street, Old Town  
(503) 347-9712 **Bandon**
- 27 Concert: Doc Watson.** "Country-by-the-Sea" series  
210 West Second Street, Old Town  
(503) 347-9712 **Bandon**
- 28 Concert: Stuttgart Symphony**  
8:00 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 28 thru Aug 16 Exhibit: Pastels by Mylor Keller**  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
(503) 488-2562 **Ashland**



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### Guide Arts Events Deadlines

August Issue: June 27

September Issue: July 31

Mail To: Arts Events, KSOR Guide  
1250 Siskiyou Blvd, Ashland, OR 97520

**Calendar of the Arts Broadcast**  
Items should be mailed well in advance to permit several days of announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
1250 Siskiyou Blvd, Ashland, OR 97520



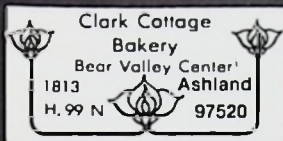
# We're in Good Company

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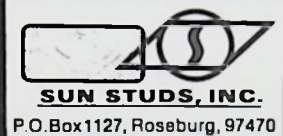
## Siskiyou Music Hall-Wed

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900 Seconds



## Dallas Opera



New Dimensions



## Marion McPartland



European Profile



Jazz Revisited



## About Women



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The Chicago Symphony



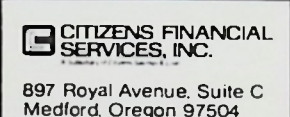
## Studs Terkel



All Things Considered

**Earl H. Parrish, M.D.**  
Specializing in plastic,  
reconstructive & hand surgery  
**Medford**

## Carnegie Hall



Bradbury 13



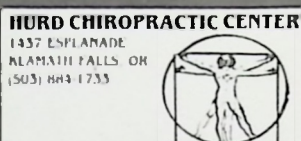
All Things Considered

**William Epstein, M.D.**  
**Ashland and Yreka**

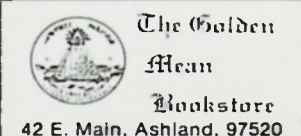
## Music from Europe



New Dimensions



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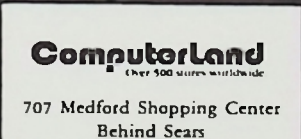
Northwest Week



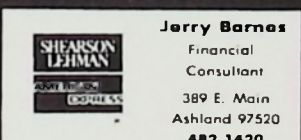
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All Things Considered



KSOR Noon News



Contact Gina Ing at (503) 482-6301: **Join us!**



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